The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 26, 1919 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	A Rip Snorting, Sure-Fire Song Hit **JA-DA JA-DA** Special Stage Versions for Any Kind of Act	By BOB CARLETON
2	Eddie Cantor's Big Hit with the "Follies" **JOHNNY'S IN TOWN** He Says: "It's the Biggest Hit I Ever Sang"	By JACK YELLEN GEO. W. MEYER and ABE OLMAN
3	Cleaning Up and No Wonder **SALVATION LASSIE OF MINE** "She Brought Doughnuts to the Doughboys"	By JACK CADDIGAN and CHICK STORY
4	The Most Magnificent Song of the Period **THE ROSE OF NO MAN'S LAND** A Tribute to the Girls Who Took Care of Our Boys	By JACK CADDIGAN and JAMES A. BRENNAN
5	A "Kiss" Song That's Different **THE KISS THAT MADE ME CRY** A Sure-Fire Ballad Hit	By JOE BURNS, ARTHUR FIELDS and ARCHIE GOTTLER
6	A New and Novel Rag Song **ANYTHING IS NICE IF IT COMES FRON DIXIELAND** Just the Kind You've Been Asking for	By GRANT CLARKE GEO. W. MEYER and MILTON AGER
7	Everybody Loves to Sing This Wonderful Song **YOU'LL FIND OLD DIXIELAND IN FRANCE** A Southern Ditty a la Francaise	By GRANT CLARKE and GEO. W. MEYER
8	Well, You Know Now, Where to Get It! **WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE?** It's a Hit—Therefore, Consequently, We Publish It	By SIDNEY MITCHELL and ARCHIE GOTTLER
9	A Toast Song to Our Sea Heroes **THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK** Even the Soldier Boys Love to Sing It	By HOWARD JOHNSON U. S. N. and IRA SCHUSTER
10	It's a Scream—Takes the Sting Out of Mental Hurts **HOW ARE YOU GOING TO WET YOUR WHISTLE** **(WHEN THE WHOLE DARN WORLD GOES DRY)**	By FRANCIS BYRNE FRANK McINTYRE and PERCY WENRICH
11	Plenty of Screams, Without Vulgarity **EV'RY DAY'LL BE SUNDAY WHEN THE TOWN GOES DRY** Self Adjusting—Will Fit Any Spot	By WILLIAM JEROME and JACK MAHONEY
12	That Peach of a Novelty Rag Jazz Hit **EVERYTHING IS PEACHES DOWN IN GEORGIA** It Has the Kick That Does the Trick	By MILTON AGER and GEO. W. MEYER

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by FRANK QUEEN, 1853

NEW YORK, MARCH 26, 1919

VOLUME LXVII—No. 7
Price, Ten Cents, $4.00 a Year

SOPHIE TUCKER QUESTIONED IN VAUDE PROBE

ASKED ABOUT ROSSITER SONGS

Evidence that the investigators of the Federal Trade Commission intend to delve into any relations which do or may have existed between the Music Publishers Protective Association and the Vaudeville Managers or other vaudeville interests now under investigation by the government, was brought to light last week when the report spread about that Sophie Tucker had been questioned regarding three songs which she once attempted to sing in New York vaudeville theatres.

According to the report, Miss Tucker was asked to call at the office of the commission on West 38th Street a week ago last Monday, where the investigators who help Chief Counsel John Walsh prepare his cases, took her in hand and asked her if she had come into New York some time ago with the intention of singing three songs published by Will Rossiter, of Chicago, who was not, at the time, a member of the Music Publishers' protective Association. Miss Tucker is reported to have said that she did and then to have told the investigators that she had been approached and told she could not sing the songs in the theatres in which she was booked, because Rossiter was not a member of the association. She was frankly told, she is alleged to have told the investigators, that if she persisted in singing the songs, her time would be cancelled.

Miss Tucker is reported to have also said that she then wired to Rossiter, explaining the situation to him and that, after considering the matter from all angles, he joined the association rather than have her lose her bookings,

When Miss Tucker was asked about the matter Monday, she refused to have anything to say, but it was reported that she may be a witness at some of the hearings in the investigation, now scheduled to be resumed to-day (Wednesday) in Room 401 of the Post Office Building.

Previous to the questioning of Miss Tucker, Gaylord P. Hawkins, assistant to Chief Counsel Walsh, held two examinations in which he questioned Margaret Torcat, representing the act known as Torcat's Roosters and Helen Nelson, of the team of Keough and Nelson. The first act was about to sail for South America and Miss Nelson wished to go to California. Consequently, the examinations were hurriedly held, in order that the commission might have their testimony.

Mme. Torcat testified that she had found it impossible to get work for her act in this country and that, therefor, she was going to South America. She said the act represented an investment of $20,000 in its twenty-two years upon the stage. Over here, she said, they received $275 on the small time and asked $500 on the big time, but could not secure it. She produced a wire, reading: "If you play opposition to the United Booking Offices (Keith Agency) it will be impossible for me to book you." It was signed by Gene Hughes.

ERLANGER WINS SUIT

A. L. Erlanger, last week, in the Supreme Court, before Judge Ford and a jury, won the $10,000 suit which Zeta P. Judd, a nurse, brought against him for alleged breach of contract. After a trial lasting three days, the jury brought in a verdict for the theatrical man.

Mrs. Judd claimed that Erlanger engaged her to look after the health of Alma Francis and to arrange a settlement of a claim the latter is alleged to have had against Erlanger. Mrs. Judd swore that the Francis girl threatened to bring action against Erlanger.

After being called to Erlanger's home at 232 West End Avenue, in March, 1915, where she claimed she found the Francis girl suffering from "the effects of an overdose of acetanilide and gas poisoning and in a state of coma." Mrs. Judd says she was sent to Atlantic City with the girl and later to California. In California, it was claimed, the Francis girl was in a delicate state of health. Erlanger sent telegraphic communications to Mrs. Judd, she claimed, in which he instructed the nurse to see that no deceit was practiced on him by the Francis girl's mother and to the effect a settlement of her alleged claim.

Finally, Erlanger sent Pat Casey to California to arrange a settlement for him with the Francis girl and her mother. Mrs. Judd, however, claimed that it was she who obtained a general release for Erlanger from the girl and for the work she did in Erlanger's behalf, besides her expenses, transportation and the $35 a week she received here and the $50 a week which she admitted she received while away from New York, she claimed she was entitled to an additional $10,000.

The jury before Judge Ford last week didn't think she was.

LOU HOUSMAN IS HURT

CHICAGO, March 24.—Louis Housman, well known theatrical man, was seriously injured yesterday, when his electric runabout was hit by a Madison Avenue street car in the Loop. Housman was said to have been driving on the wrong side of the street. He was taken to the Iroquois Memorial Hospital, where he is suffering from a fracture of the right shoulder and some nasty scalp wounds.

STRENGTHEN "TAKE IT FROM ME"

BOSTON, March 21.—The Gardiner Trio, a dance act, has been put into "Take It from Me" at the Shubert theatre here, to strengthen it for its New York opening at the 44th Street. The piece is operated by Joe Gaites and has been playing to good business here.

BRONX EXPO OPENS APRIL 26

The Bronx Exposition will reopen on April 26. It will have several new shows and rides this year, among them being a new roller coaster, Virginia Reel, Witching Wave Tub Ride, and a Whirlpool. The Expo will continue to charge a ten-cent gate fee.

SALVAIN TAKING REST CURE

Paul Salvain, proprietor of the Cafe de Paris interested in the Moulin Rouge, Palais Royal and other Broadway cafes, has gone to Battle Creek, Michigan to recuperate from an attack of nervous prostration. Mr. Salvain, who has been ill for some time, will spend several weeks at the Michigan health resort.

MUSICIANS ARE PREPARING 159 NEW DEMANDS

ANNUAL MEETING IN SESSION

The Musical Mutual Protective Union, Local 310 of the American Federation of Musicians, which has jurisdiction over all union musicians playing in Greater New York, has under consideration at present 159 resolutions submitted during the course of the annual meeting that started on March 10th and will continue with tri-weekly sessions, until April 24th. Most of the resolutions call for an increase in pay varying from five to twenty percent, and concern every branch of theatricals from burlesque to grand opera.

In addition to the numerous resolutions calling for pay increases, there are many others which ask that concessions be granted as regards pay for rehearsals, elimination of rehearsals, shortening of hours, etc.

In several instances, the different resolutions suggesting changes in a particular rule or regulation, are conflicting. One of the most important of the suggested changes in the theatrical price scale is that of abolishing all free rehearsals and limiting the same when a rehearsal is called to two hours, for which the management of a musical show, for example, must pay at the rate of $1.00 per hour per man.

Another resolution calls for but one free rehearsal, instead of the two now given for musical shows, the same to be limited to three and one half hours, with pay for extra rehearsals at the rate of $1.00 for each one given before or after the show opens. A short clause calls for a ten-minute interval in any rehearsal lasting for more than two hours.

Musicians who are called upon to wear Tuxedos in a theatre of any kind, either burlesque, two dollar show or picture house, according to another tentative demand, must receive $2.00 a week extra. In ball rooms, the extra charge for wearing Tuxedos is fixed at $1.00 extra.

The flat twenty per cent. increase would raise the salaries of the Winter Garden and Hippodrome musicians from $39.00 to $45.00 weekly. Under this arrangement, musicians in theatres such as the Marcus Loew and Fox houses would jump their salaries from $30.00 to $36.00.

Final action on any of the resolutions affecting the wage scale in theatres will not be taken for two or three weeks, according to Sam Finkelstein, President of the New York Local. It is understood, however, that most of the important resolutions, especially the twenty per cent. increase and the rehearsal charges, have practically been adopted and will be presented to the United Managers Association very shortly. The U. M. P. A.-musicians union present agreement expires on June 30th. If the demands that will eventually be presented are met by the managers, they will become effective on July 1st.

On holidays and days of general celebration, when a theatre raises the price of admission, fifty cents extra a performance, per man, is asked. In a theatre like the

(*Continued on page 7.*)

SUE OVER SKINNER PLAY

An argument between Walter Jordan and Paul Potter on the one side and Charles Frohman, Inc., on the other, over the ownership of "The Honor of the Family," in which Otis Skinner is appearing almost resulted in the postponement of the play's opening at the Globe last week and has caused a suit to be filed by Jordan against Charles Frohman, Inc.

Jordan, through his attorney, Ralph Underhill, served notice on the Frohman company, Charles Dillingham and the Goelet Estate, that if "The Honor of the Family" opened at the Globe it would be doing so without the permission of the alleged owner of the play, Jordan, and the author, Paul Potter, who sold the play to Jordan.

Potter claims that he wrote the play, which is an adaptation of one of Balzac's stories, at the request of the late Charles Frohman more than seven years ago. Skinner opened in the play at that time, and Potter claims he received royalties on the play from Charles Frohman during all the time it was being presented by the latter. The play was one of the assets of the late Charles Frohman's estate and was revived several months ago by the Frohman corporation because of its adaptability to the acting of its present star.

Jordan's claim is that he bought the play from Paul Potter, the latter claiming complete ownership of the version now being presented at the Globe.

Jordan claims that the Frohman corporation owes him between $3,000 and $5,000 in profits from the play's revival this season and asks for an accounting. Potter has joined Jordan in the latter's contention and is helping him to establish his alleged claim of ownership.

Last week, an amicable settlement was being arranged by Mortimer Fishel, attorney for the Frohman corporation, and Ralph Underhill, Jordan's attorney.

PICK BALL TEAMS

The Music Publishers' and Actors' Base Ball teams that will cross bats at the Actors' Fund Field Day Sports, scheduled to be held at the Polo Grounds on Sunday, April 13th, will line up as follows:

Music Publishers—Arthur Piantodosi, right field; Bernie Grossman, center field; Eddie Van, left field; B. Schoenbaum, first base; Maurice Ritter, second base; Harry Carroll, short stop; Billy Griffith, third base; Teddy Eastwood, catcher; and Sammy Smith, pitcher.

Actors—Pete Mack, right field; Walter Bennett, center field; Moe. Schenck, left field; Joe Schenck, first base; Jesse Libonati, second base; Mike Donlin, short stop; George Whiting, third base; Gus Van, catcher; Billy Gorman or Ed. Phelan, pitcher.

The above line-up is a tentative arrangement, each team having seven or eight additional players who will take part in the game if business and theatrical engagements permit. Boxes are going fast for the game, the latest list of purchasers including Alfred Dupont, Congressman Christopher D. Sullivan, Henry Seligman, the banker, H. R. Mallinson and Adolfe Stahl.

HILL CLOSES TWO SHOWS

Gus Hill's "Odds and Ends" closed in Nashville and his "Captain Kidd" in Indianapolis last week.

Bob Simond's "It Pays to Advertise" closed in Fort Wayne last week.

VAUDEVILLE ACTOR HELD AS "STEERER" IN CRAP GAME RAID

Harry Bruce, of Bruce and Kennedy, Said by Police to Have Led Them to Place. Now Held for Carrying Gun. Friends Arrange for Bail.

Harry Bruce, of the vaudeville team of Bruce and Kennedy, fell into the clutches of the law last week. He is charged with carrying a revolver, and with attempting to assault a police officer. And, by reason of these charges, Magistrate Sweetser, in the West Side Court, last week fixed bail at $2,500, which Bruce, up to Monday, had been unable to obtain. His attorney, Harry Saks Hechheimer, said that it would be arranged for shortly, however.

Bruce's troubles all grew out of a raid made last Tuesday by Detectives Dunn, Oliver, McLaughlin, Swain and McDonald, of Inspector Henry's staff, on the apartment of Rose and Raymond Bradford, the latter a waiter in Mark Aron's Palace Cafe, at 24 West Sixtieth Street. The police say a crap game was being run there, which caused the raid, and that two members of the raiding party lost $49. But the loss of the police was only temporary, for it is on record that they grabbed a pot of $351 which was lying on the table and which is now to be offered as evidence against the Bradfords, as well as against Bruce.

Bruce, Detectives Swain and McDonald claim, was the "steerer" for the apartment, where, they allege, crap games were run nightly by Bradford, charged with being a common gambler, and his wife, charged with selling liquor without a license. Both have been released under $500 bail each furnished by Mark Aron. Swain and McDonald say they managed to get into Bruce's confidence and the latter led them to the Bradford apartment for the purpose of taking part in the alleged crap game.

At a signal from the detectives in the apartment, others, outside, broke in and, with guns in their hands, ordered everybody in the place to hold up their hands. All of the alleged players complied, with the exception of Bruce. He pulled a pistol from his pocket and attempted to shoot one of their number, the police say. Bruce says he was taken by surprise and, thinking the police were robbers come to raid the apartment, attempted to defend himself. After the detectives flashed their badges, Bruce says he became convinced of their authority and made no further attempt to use the gun.

Two others besides Bruce and the Bradfords were arrested in the raid, but were discharged.

Besides the money seized by the police, the record of the arrest in the West Sixty-eighth Street Station discloses the fact that the police also seized thirty-four bottles of various liquors, as well as fourteen bottles of beer, all of which the police say, they found in the Bradfords' apartment.

Bruce and Kennedy were playing at Keith's Jersey City house the first half of last week, and, as a result of the arrest of Bruce on Tuesday night, the act couldn't go on the following day, so Al Tarcer, the black-face comedian, was substituted.

At the present time friends of Bruce are trying to raise sufficient funds by subscription to get his release on bail.

"HOBOHEMIA" TO CONTINUE

"Hobohemia," the Sinclair Lewis comedy which has been holding forth at the Greenwich Village Theatre to a good average run of business for the last six weeks, will not close in two weeks, as planned by the management on Saturday, the closing notice having been withdrawn.

The piece has shown promise sufficient to warrant its being placed in a larger uptown theatre, according to the management, the closing decision and its subsequent calling off having been occasioned by trouble among the company. One or two of the players have received very attractive offers for their appearance on Broadway, and this, it is said, tended to make them temperamental. Mona Bruns, who plays the leading ingenue role, will leave the cast on April 6, having been engaged for a new Shubert show that will go into rehearsal shortly. Frank Thomas, the leading man, will also leave the cast about the same date, to join one of Cohan & Harris' attractions. The present plan of the management is to continue the run of "Hobohemia" indefinitely, at the Greenwich Village Theatre.

JOHNNY JONES CO. GIVES DANCE

ST. PETERSBURG, Fla., March 18.—The members of the Johnny J. Jones Exposition Company gave an entertainment and dance here at the Elks Home. Exalted Ruler Roy V. Sellers welcomed the members of the company on behalf of the Elks. During the intermissions Stella Lenhard sang and Charles Kilpatrick kept the crowd laughing with witty talk. The Johnny Jones band, under the leadership of John Victor, furnished the music. There were about 350 persons present. The committee in charge was composed of Bert Pletz, chairman; Lieut. Max Kepper, Ed Madigan, and Cash Wiltse.

EDWARDS GETS AN AGENT

Rose and Curtis will handle all bookings for the Gus Edwards vaudeville acts, hereafter. He has about seven or eight productions currently playing in vaudeville. The Edwards acts have, therefore, booked direct with the Keith Exchange.

"THE JUVENILE FOLLIES" OPENS

WILKESBARRE, Pa., March 20.—"The Juvenile Follies" opened here Monday afternoon at the Grand Opera House, and proved to be one of the most enjoyable shows of the season. It is under the direction of Jack Goldberg and Seymour Caire, and was rehearsed and put on by the latter.

The show, while designed for young folks, is capital entertainment for their elders. The company numbers twenty, all girls, ranging from four to fourteen years of age. The program consists of singing, dancing and comedy dialogue, and every one of the twenty is kept busy from start to finish. They even have to work overtime, for they do their work so well that encores stretch the show out more than half an hour.

"Juvenile Follies" is now a full length show. It was first put on by Goldberg and Caire as a tabloid comedy under the title of "Junior Follies," and as such met with such success that its managers decided to elaborate it. The production throughout is classy, the costumes are pretty, the scenery appropriate, and the little players clever.

BAFUNNO HAS NEW PIECE

Antonio Bafunno, composer of "Somebody's Sweetheart," came to New York last week from Columbus, O., to complete the score of a new musical show he is writing with Alonzo Price, so that the piece may be ready for production early next season.

Incidentally, Bafunno resigned as leader of the orchestra at the Grand Opera House, Columbus, last week.

VAUDE GETS JUSTINE JOHNSTON

Justine Johnston, who officiated as hostess at "The Little Club" last season and whose most recent engagement was with "Oh, Mamma," a musical show which closed its road tour a few weeks ago, will enter vaudeville at the head of a new revue within the next fortnight. The act will play a couple of the suburban houses for a break-in and may be expected at the Palace about April 15.

STAIR & HAVLIN SUE

Stair and Havlin, through an assigned claim to Howard F. Kinsey, are suing the Quality Amusement Company, of which Robert Levy is president, and which owns the Lafayette Theatre, as well as a circuit of others, for $3,250 in the Supreme Court.

The action grew out of a lease for the Colonial Theatre, Baltimore, which Levy's company rented from Stair and Havlin in the Summer of 1916 for the term of one year, at a weekly rental of $250. Levy ran colored shows at the house, but in January, 1917, the municipal authorities refused to renew the license. The theatre, therefore, remaind dark, the Quality Amusement Company refusing to make payments of rent.

Stair and Havlin then assigned their claim and the assignee brought an action in the Supreme Court for the amount alleged to be due for unpaid rent.

Last January, the case came on for trial before Judge Whitaker and a jury, and on motion of Leon Laski, the defendant's answer was stricken out with leave to file a new answer on payment of $120 costs. The costs were paid and a new answer was filed by Harold M. Phillips, attorney for the defendant. At the second trial, last week, Judge Platzek also struck out the defendant's answer, and, unless a new one is filed, the plaintiff may obtain a judgment on the pleadings.

The defendant claims that, under the lease, it should not be made to pay rent for a theatre it could not occupy.

NEWMAN TO APPEAL

Although Louis Marshall, attorney for the ticket brokers, has left for Europe, where he will attend the peace conference as a delegate for certain Jewish societies, it was learned last week that his office has been instructed to take an appeal in the case of Leo Newman the ticket broker who was recently convicted of violating the new city ordinance.

At the present time, the record of the case in the Magistrate's Court is being perfected so that an application for permission to appeal may be made in the Court of General Sessions. Newman has sixty days from the day of his conviction in which to take an appeal, so that his attorney will probably be back from Europe by the time the case reaches the higher court for argument.

SUE FOR PHOTO CUTS

Chamberlain Brown and Rock and White are being sued by the Benedict Engraving Company for different amounts which Leon Laski, the plaintiff's attorney, claims they owe for photo cuts.

The claims against Brown is for $57.50, for cuts alleged to have been ordered in September, 1918, and the one against Rock and White is for $92.59, which, it is alleged, they owe the plaintiff since August, 1918.

Other suits against performers filed by Leon Laski in the Municipal Court last week included one against Deborah Byrne, from whom the National Printing Company claims $429.73 alleged to be due since March, 1917. The National Printing Company is also seeking to recover $576.57 from Garland Garden.

LOSE NEWSPAPER SUIT

TOPEKA, March 21.—A jury in the Shawnee County District Court returned a verdit today in favor of Frank P. MacLennan, owner of the *Topeka Journal*, in a $25,000 libel suit brought against him by L. M. and Roy Crawford, theatre owners. The suit resulted from an article in the *Journal* in April, 1916, dealing with official reports on the construction of a local theatre owned by the Crawfords, which the latter held was ruinous to their business.

MUSICALIZE "THE THIRD PARTY"

Eddie Clark has just finished a musical adaptation of "The Third Party," the Mark Swan comedy, for the Shuberts. It will be in three acts and, when produced in the fall, will be entitled "Some Chaperon." Clark wrote the book and lyrics for the rejuvenated piece, and Lieut. Gitz Rice the music.

PEARSON SHOW IS COLD

Arthur Pearson has abandoned his plan of producing a new musical play this season by Ben Ryan, Bert Hanlon and Herbert Stothart, it became known last week.

The original title of the play was "Come Along," but it was changed to "Manhattan, Please" when it was found that the Marne Producing Company was presenting a musical play also called "Come Along." Later the second title was changed and the piece was called "Up Front, Please," and a company was engaged to begin rehearsals. Now, however, the entire project has been abandoned.

Pearson, who owns the burlesque show, "Step Lively, Girls," and who has been identified, chiefly, with burlesque productions, although he produced "Yours Truly," featuring T. Roy Barnes, which closed last year in Chicago, has, with I. H. Herk, of Chicago, obtained another burlesque franchise for next season over the Columbia Circuit. Herk and Pearson will present a new burlesque show under the franchise, called "Girls a la Carte," in which James P. Coughlin will be featured.

NEW KEENEY HOUSE READY

WILLIAMSPORT, Pa., March 24.—Frank A. Keeney's new theatre here will open this Friday evening with Nazimova in "Out of the Fog" as the chief pictorial attraction.

The theatre is located on West Third Street, on the site of the former Lycoming Opera House. It has an orchestra of symphony players and a $10,000 organ, which is represented as a wonderful instrument.

The policy of the new house will be a continuous program, the doors opening at one o'clock and remaining open until 11 o'clock. William E. Lehman, of Newark, N. J., is the architect.

"SUNSHINE" SETS OPENING

"Sunshine," the first production of the newly formed Shaw-Johnstone Producing Company, is scheduled to open in Trenton, N. J., April 11. William Cary Duncan wrote the book and lyrics, and Alexander Johnstone, a member of the producing corporation, composed the music. Edward Elsmere is staging the book and Robert Mark the musical numbers.

WANT ACTOR STATUTE CHANGED

Assemblyman Earle Smith has introduced a bill at Albany allowing performers to impersonate Christ in cities which have a population of 100,000 or more. This is, at present, a misdemeanor in New York State. The bill is being proposed in order to present "Veronica's Veil," the Passion Play, at the Metropolitan Opera House for one day late in April.

VAUDE GETS WYCHERLY

Margaret Wycherly will shortly appear in vaudeville under the management of Joe Hart. She will utilize a dramatic sketch for her dip into the two-a-day. Rupert Hughes has adapted it for her from a short story written by him and published recently in the *Saturday Evening Post*.

GET KEITH TIME

Lang and Shaw, who appeared at the Lyric Theatre, Newark, last week, where they were booked at the last minute by Charlotte Kay, their agent, were so successful that they have been booked for a tour over the Keith Circuit beginning April 7.

KELLY HAS NEW PLAY

Anthony Kelly, author of "Three Faces East," is putting the finishing touches on a new play that Cohan and Harris will produce in the early Summer. His initial playwriting effort "Three Faces East," is understood to have returned him royalties to the extent of $40,000, thus far.

BENNETT HAS NEW PLAY

Richard Bennett, playing at present in "The Unknown Purple," last week acquired, through Sanger and Jordan, a new three-act comedy by Joseph W. Herbert called "The Scourge of the Sea."

SOLDIER PLAYS, ACTS, BANDS ARE PLAYING TO BIG MONEY

War Veterans Making Big Hits Everywhere, Especially Negro Jazz Music Players; Other Similar Attractions Expected as More Men Return.

The end of the war has brought into booking offices a large number of musical soldier shows, vaudeville acts and jazz bands that are making records almost everywhere when it comes to getting money.

"Let's Beat It" is the latest soldier play to come to New York. It opened Monday night at the Century Theatre. It was written and rehearsed in Picardy and Flanders by the boys of the 27th Division, "New York's own," recently returned from active service overseas.

The United States Navy Band, which opened at the Palace last week, is an organization of musicians, all of whom have recently received their discharge from service in the navy.

The 27th Division Jazz Band, consisting of seven soldiers from that famous unit, opened at the Audubon Theatre last week, and was well received.

Lieutenant Charles Winston, a red veteran of the war, is organizing a vaudeville act in Portland, Maine, whose personnel will consist only of red headed veterans just returned from service overseas.

The 359th Regiment's Jazz Band, playing at the Academy of Music, Philadelphia, on Wednesday of last week played to receipts totaling $4,700 for one performance. This aggregation of colored soldiers is under the direction of Captain Carl Helm, former husband of Claire Rochester. Wednesday night's performance in Philadelphia was the beginning of a countrywide tour. Harry March is traveling in advance.

Lieutenant J. Tim Brymm (Mr. Jazz Himself), with his Seventy Black Devils of the 350th Field Artillery, is another colored soldier band that is covering itself with glory. Previous to his entrance into the army, where he received a commission, Brymm was a well known colored orchestra leader, and was especially active in supplying colored bands and musicians for entertainments.

Lieutenant "Jim" Europe's Jazz Band, which played at the Manhattan Opera House last Sunday night, is an aggregation of colored musicians billed as the "Hell Fighter's Band" touring under the direction of Pat Casey and B. S. Morse. Europe, like Brymm, before his entrance into the army, was a well known colored musician who was frequently engaged to entertain society at social functions in New York.

The Camp Dix 153d Depot Brigade Band, which opened at the Trent Theatre, Trenton, last Wednesday night, is billed as the "Camp Dix Jazzbo Jazzerinios," and is a vaudeville bill in itself. The personnel of the aggregation include the following, each of whom does a specialty in the act: Clarence Gaskill, Dick Moss, Fyfe, Wentling and Lampke, Jack Shaddick and Private O'Neill, and the Base Hospital String Quarette. The production is under the direction of Jimmy Clark, the "Y" secretary.

Sergeant Landin and His Jazz Band opened at the Garden, Baltimore, last week, where he was well received.

With the discharge from the army and navy of many thousands of soldiers and sailors within the next six months, the stage will receive many more additions both singly and in units.

N. V. A. CLUB OPENS TO-NIGHT

The new club house of the National Vaudeville Artists, Inc., on Forty-sixth Street West of Broadway, will be opened for inspection by members only to-night (Wednesday).

On Thursday night, the N. V. A. will give a reception to the press and other invited guests, and newspaper and theatrical men from many Eastern cities are expected as the guests of the 14,000 members of the club.

After the reception and supper at the club, the N. V. A. will take 250 of the visitors to the Ziegfeld "Midnight Frolic" atop the New Amsterdam Theatre, where they will see the midnight show.

Beginning Friday night the club will open its doors as the regular home and national headquarters of the N. V. A. The new club house, which was reconstructed, equipped and decorated under the personal supervision of E. F. Albee, is considered one of the finest structures of its kind in the United States.

ORGANIZE TO "WILD CAT"

SAVANNAH, Ga., March 21.—Snowball Jack Owens and Billy Wallace have organized a musical show in this city with a cast of ten people. They will play dramatic, comedy and mistrel shows on one-week stands. They are booked to play in Tennille, Ga., the week of March 31st, and after that intend to "wild cat."

WILL HAVE TWO AGENTS

When A. S. Stern sends "She Walked in Her Sleep" on tour next season, it will have two instead of one man ahead of it in order to let everybody know that it is headed their way.

"THE FLAMING SOUL" QUITS

W. A. Brady has sent the production of "The Flaming Soul" which he recently tried out, to the storehouse, having decided that it wouldn't do.

SELWYNS OPEN NEW PLAY

PROVIDENCE, R. I., March 22.—"In Love With Love," a three act comedy by Vincent Lawrence, was presented yesterday afternoon, for the first time on any stage, at the Majestic Theatre, by members of "The Crowded Hour" Company. The play is indefinite as to character and plot and, while the actors apparently tried to do their best they achieved little.

The play concerns the finding of the true love of Ann Jordan. In the beginning, she is in love with two men and when she tells her father so he replies that she is in love with love and that when true love comes to her she will love only one. He therefore begs her to wait.

But Ann does not wait. In her indecision she weds the wrong man and a year later she hates him. With hatred in her heart for her husband she visits the man she rejected. The husband appears, a fight ensues in which the husband is bested and the wife is carried away by a third man.

In the last act, it transpires that true love has come to Anna in the person of the third man and the curtain falls leaving the impression that matters will be adjusted and the pair may live their life.

The character of Jack Gardner, as played by Allan Dinehart, was the only human character in the play. Others in the cast were George La Soir, Frederick Karr, Hale Norcross, William J. Keighly, Harry Webster and Louise Dyer.

FULTON LEASE ON THE MARKET

The eight year lease of the Fulton Theatre, held by Oliver Bailey, was put on the market last week but, owing to the fact that $47,500 was asked no instantaneous purchaser was found. The house is said to have a small stage which militates against it even though it is well located. It has also come to be known as somewhat of a "hoodoo" house.

HITCHCOCK SQUARES "HITCHY"

ELMIRA, March 21.—Raymond Hitchcock and his "Hitchy-Koo" show came here last Monday night for a single performance to square, apologize and make good for the "Hitchy-Koo" show that appeared in Elmira several months ago without him. And that he made good was evidenced by the fact that the audience was made happy from the moment he stepped out into the aisle down front and began to regale it with his spontaneous quips.

And at the finish, not unmindful of the "Hitchy-Koo" company sent to Elmira by Ray Goetz in which Frank Shea took Hitchcock's part and which was barraged with vegetables and other edibles by the audience, Hitchcock headed his company in bombing the audience with white cotton "eggs," a fitting and subtle reminder to the audience of the not too distant past.

The enthusiasm with which Hitchcock played throughout the performance earned him the heartfelt appreciation of the audience and so endeared him to them that he is assured of a hearty welcome from Elmira whenever he chooses to come here.

Incidentally, it may be mentioned that the receipts of the performance totalled $1,892, which is more than has been taken in by a show playing here for one night only in many months.

WANT TO BUY LINCOLN

A syndicate is trying to buy the Lincoln Theatre from Mr. and Mrs. Ward Downs who built the house on West 135th Street more than three years ago, it became known last week.

The house is being held by the Downs at $150,000, and whoever pays that price can have it, Mrs. Downs stated. Thus far, no offer approximating that figure, has been made.

The seating capacity of the Lincoln is 850, and the house was built at a cost of $90,000. The ground on which the house stands is held under a long term lease by the Down's at a rental of $6,000 a year. The house has had several policies, ranging from stock to pictures, exclusively, and has netted the owners over $20,000 a year in profits.

At the present time, the house plays five acts of vaudeville, booked by Walter Plimmer, and pictures. Prices in the afternoon range from 10 to 35 cents top, and, in the evening, 50 cents is the top price.

PLAN NEW AMUSEMENT PARK

JERSEY CITY, N. J., March 24.—A new Amusement Park is to be built near the Palisade Amusement Park by the Fort Lee & Hudson River Amusement Company, which was incorporated in Trenton last week. The new resort will be located on the hill above the Edgewater Ferry and will be one of the biggest in the State. It is planned to have a large swimming pool, a pavilion containing 1,000 rooms, a $10,000 Carrousel, a Ferris Wheel, a "Whip," Merry Widow swings, a Mammoth roller coaster, a huge dancing pavilion and a first class restaurant.

George Vogler is president of the company, Lorenz Closset, secretary, and Louis Sheldon is business manager.

JOE KLAW HAS NEW PIECE

Joe Klaw who, like his father Marc, is setting out to be a producer, has a new play which he will shortly put into rehearsal called "Double Harness," by A. E. Porter and M. E. Marx. It is a comedy built from a short story. It is likely, though, that the title will have to be changed, owing to the fact that a story with the same title recently appeared.

HAVE NEW PIECE

"Propinquity," the new three-act comedy by George D. Parker, which the Scibilia Producing Company will present shortly, will soon be placed in rehearsal with the following players already chosen: Saxon Kling, Jessie Glendenning, and Lionel Adams.

DOOLEYS GOING INTO FILMS

Johnny and Gordon Dooley are going into the movies and, through Harry Saks Hechheimer, their attorney, last week took steps to organize the Dooley Comedies, Inc., with $10,000 capital all paid in.

SOUSA'S BAND TO TOUR

Starting with a concert at the Academy of Music, Brooklyn, on June 14, Lieutenant John Phillip Sousa and his band will tour the United States. This will be the first time since 1915 that Sousa has toured the country. He has been discharged from the navy, where he has been organizing and training naval bands. "The Golden Star," Sousa's latest march, dedicated to Mrs. Theodore Roosevelt, will be played for the first time at the opening concert of the band. The piece, as Sousa wrote on the title page of the manuscript, was written "In memory of the brave who gave their lives that liberty shall not perish."

PUT ON SALARY FOR LIFE

A contract was entered into last week between Manager Boris Thomashefsky and Actor Lazar Zuckerman, whereby the former is to pay the latter $40 per week for life, no matter whether Zuckerman plays or not. The contract further stipulates that the manager shall entertain the actor every summer at the former's country home.

This unique agreement was drawn up at the celebration of Zuckerman's 70th birthday annviersary at the Stuyvesant Casino, which was attended by many well-known stage stars.

BLANCHE RING SUES

WHITE PLAINS, N. Y., March 20.—Blanche Ring, or Mrs. Charles J. Winninger, as she is known off stage, filed papers here the other day in which she gives her age as "forty-five and upward."

The papers were necessary for the settlement of a dispute that arose in December of last year. Miss Ring bought some property during that month and the argument arose over the payment of the commission. An action was brought in the Supreme Court. It was necessary to send to New Orleans to get the deposition of Miss Ring, which will be used when the case comes to trial.

MAY ROBSON BREAKS FINGER

May Robson, who is on the road in "Tish" under the management of Augustus Pitou, broke her finger recently while playing and, ever since, has been working with it in splints.

The piece, which needs a change in several spots in the cast, will, after those changes are made, probably go into Chicago for a Summer run.

PASSION PLAY COMING HERE

"Veronica's Veil," the Passion Play, will be seen at the Metropolitan Opera House on April 15, which is Tuesday of Holy Week. The house has been engaged by Colonel Louis D. Conley, chairman of the Executive Committee in charge of the play, which has been playing very successfully at St. Joseph's Auditorium in Hoboken.

BOSTON SHOWS CLOSING

BOSTON, Mass., March 24.—Two shows closed here on Saturday night. Lou Tellegen in "Blind Youth" went out of the Tremont and "The Rainbow Girl" moves in today. William Hodge, with "A Cure for Curables," left town to be replaced by "She Walked in Her Sleep" at the Shubert-Plymouth.

REINE DAVIS IS FREE

CHICAGO, March 20.—Judge Jacob H. Hopkins, in the Superior Court, yesterday granted a divorce to Reine Davis from George W. Lederer. It was granted on the charge of cruelty and neglect. The Lederers lived together four years. Mrs. Lederer was given the custody of their two children.

CIRCUS MOVES INTO GARDEN

The combined shows of the Ringling Brothers and the Barnum and Bailey Circuses landed in Madison Square Garden early Monday morning after coming down from their winter quarters in Bridgeport, Conn. They will start rehearsals today (Wednesday) and will open on Saturday.

CATHOLIC CHURCH BULLETIN RAPS 13 BROADWAY SHOWS

"White List Bulletin," Just Out, Can't Recommend "Keep It to Yourself," "East Is West," "Remnant," "The Little Brother" and Others. Likes Ditrichstein Piece.

The current number of the "White List Bulletin" of the Catholic Theatre Movement, disapproves of thirteen of the twenty-six plays reviewed.

The pieces not recommended are, for the most part, those dealing with vice or a "double standard." Many of the plays running at present have not been reviewed in the current "White List Bulletin" for the reason that it takes in only those plays current during January and the early part of last month.

The following are the plays of which the bulletin disapproves: "A Place in the Sun," by Cyril Harcourt; "Betty at Bay," by Jessie Porter, and "East Is West," by Samuel Shipmen and John B. Hymer. In the latter play, the reviewer admits that "the acting of the three principals, Fay Bainter, Lester Longeran and George Nash, is admirable, the stage setting superb, but the play itself not one we can recommend."

After declaring that "Keep it to Yourself," by Mark Swan, is a farce whose "morality has a French flavor that is not quite acceptable to the American taste," and that "act two needs a censor or a manager with taste," the reviewer concludes with the following abjurgation:

"If you are thinking of spending money for a ticket for such art, our advice is to 'Keep it to Yourself.'"

The principal objection to "Roads of Destiny," by Channing Pollock, based on O. Henry's story of the same name, is because, in the play "a spade is called a spade and is insisted on as a spade with as much emphasis as possible." Besides which, "the play is far from elevating."

"Remnant," by Dario Niccodemi and Michael Morton, is dealt with as follows:

"This is another play dealing with the illicit relations of the sexes, and notwithstanding the fact that it is well acted throughout, the unmoral atmosphere that surrounds plays of this character makes it one not to be recommended."

"The Climax," by Edward Locke, is "clean throughout," but is "not particularly interesting."

"The Invisible Foe," by Walter Hackett, is not recommended because "the play is weak, tends towards burlesque and has little literary or emotional force."

Writing of "The Little Brother," by Milton Goldsmith and Benedict Jones, based on the former's novel "Rabbi and Priest," the reviewer says:

"There is nothing vulgar in the play, but it creates a grave danger for those unthinking Christians who see no objection to the marriage of Jew and Christian. There is nothing to be gained by Catholics from this play, and one leaves the theatre with the impression that much harm could be done by the principle set forth."

In "The Marquis de Priola," by Henri Levadan, the reviewer gloats at the unhappy end of the dissolute French nobleman so tellingly played by Leo Ditrichstein, for he says:

"He dies as he lived, suffering the physical tortures of disease and the mental agony of being condemned and despised by the only beings he ever loved—his former wife and an illegitimate son—a punishment richly deserved."

Because it has "all the adjuncts of a highly spiced melodrama," "The Woman in Room 13," by Samuel Shipman and Max Marcin, fails of recommendation.

"Up in Mabel's Room," by Wilson Collison and Otto Harbach, meets with the disapproval of the reviewers for the following reasons:

"While there is nothing particularly suggestive in the play, as one might be led to believe from its advertisements, it offends good taste in its theme and is too broad and indelicate a farce to be wholesome."

"A Little Journey," by Rachel Crothers, is not recommended because "there is not much to it."

The plays recommended or not tabooed are as follows: "A Prince There Was," by George M. Cohan; "Back to Earth," by William Le Baron; "By Pigeon Post," by Austin Page; "Dear Brutus," by Sir J. M. Barrie; "The Betrothal," by Maurice Maeterlinck; "The Crowded Hour," by Edgar Selwyn and Channing Pollock; "The Gentile Wife," by Rita Wellman; "Tillie," by Helen R. Martin and Frank Howe, Jr.; "The Voice of McConnell," by George M. Cohan and the three plays at the Portmanteau Theatre, "A Night in Avignon," by Cale Young Rice, "Stingy," by Maxwell Parry, and "The Laughter of the Gods," by Lord Dunsany.

No musical play is reviewed in the present issue, nor is any recommended. The bulletin committee consists of the following: Rev: John F. Brady, Joseph V. McKee, Rev. John J. Burke, C. S. P. Austin Finegan is president of the Catholic Theatre Movement, of which the Right Rev. Mgr. M. J. Lavelle, V. G., is director.

CLEF CLUB CHANGES HOUSES

The Clef Club Orchestra gave a concert Sunday night at the Eltinge Theatre, having moved over to that house from the Selwyn, across the street, where it inaugurated its Sunday night season six weeks ago. Next Sunday the orchestra will move back to the Selwyn, from which house it moved because of the opening of "Tumble Inn" last Monday night, the musical show using the Selwyn for a dress rehearsal the night before its opening.

E. Gilbert Anderson is now the musical director of the Clef Club Orchestra, which was the first of the negro musical aggregations to begin giving Sunday night concerts this season. Edward Perkins is the organizer and manager of the troupe.

HOWARD REBER RESIGNS

J. Howard Reber, head of the Liberty Theatre Division for the last year, retired from the post on Monday, owing to pressure of personal business matters. He was a dollar a year man and will resume his law practice in Philadelphia. He will still retain the position of chairman of the Military Entertainment Committee and will constantly advise in its operations.

Mr. Reber's successor as head of the Liberty Theatre Division is Major Wheeler.

HAS THREE MEN ARRESTED

Mrs. Ward Downs, owner of the Lincoln Theatre, on West 135th Street, appeared last week in the Washington Heights Magistrate's Court as complainant against three men who were charged with soliciting funds for fake benefit societies. The men gave their names as Patrick J. Cronin, John Kelly and James Gardner.

Mrs. Downs testified that on February 19 she gave $25 to the men, who had solicited it in behalf of a Firemen's Relief Fund. Last year, she said, she contributed the same amount to the same men for the same fund. Two of the men were held in $500 bail each for Special Sessions, and James Gardner, formerly a pugilist, was discharged for lack of evidence.

WOODS TO DO "CALL A TAXI"

A. H. Woods is about to put into rehearsal a musical play by Earl Carroll entitled "Call a Taxi." It will have its premier in Atantic City, N. J., in May, and will open a Summer engagement at the Woods Theatre, Chicago, in June.

LAMB WRITES NEW PIECE

"Love and Other Things" is the title of a new musical play by Arthur J. Lamb, with a score by Charles Previn.

PHILA LIKES EUROPE'S BAND

PHILADELPHIA, March 21.—One of the most joyous musical aggregations that ever helped to arouse this town from its well known somnolence came to the Academy of Music last night, when Lieutenant Jim (James Reese) Europe brought here the Jazzsters of the 368th U. S. Infantry (Hell Fighters) Band, colored gentlemen and fighters all. They played classical tunes just to prove to the doubters that they are imbued with other rhythms besides the syncopated, and they proved it, too, for the audience responded to the echoes of the classical strains they played with vociferous gusto.

Lieutenant Noble Sissie, with a tenor voice as flexible as the many-keyed clarinet and a former drum major of the band, sang "No Man's Land," accompanied by Jim Europe at the piano, and at the finish of the number the house sounded more like a national convention when the name of the presidential candidate has been announced than a musical recital.

Following the octette of "Singing Serenaders," who sang Southern ditties that brought tears to many eyes, Creighton in a song "barrage" of solos also came in for a goodly amount of applause. Then came one of the real novelties of the evening, Steve and Herbert Wright, the Percussion Twins, whose snare drum duet was a most unlooked for treat.

Al Johnson, in his pianologue of original songs, touched soft spots in the hearts of many of his auditors, after which the band, gloriously led by Jim Europe, played the "Star Spangled Banner" and the audience rose and stood throughout the rendition of the patriotic air.

ENTERTAIN PARIS SOCIETY

PARIS, March 22.—American performers who sing or play syncopated tunes have become the rage at social functions given by the aristocracy here. Hardly an evening goes by but what these performers are invited to play and sing at some millionaire or nobleman's home.

Herman Paley, the composer, and Edna Aug, entertained this week at the home of the Marquis de Chauvigny, where a function was given in honor of the French Minister of Justice. After they had rendered their numbers, the Minister requested the Marquis to present Paley and Miss Aug to him so that he might personally compliment them on the pleasure he had derived from singing and playing of American ragtime tunes.

Paley and Miss Aug were sent to France by the Overseas Theatrical League, both sailing in separate units, but they have teamed up now, and besides entertaining the soldiers appear to have become one of the most popular teams for social functions in Paris. It is quite likely they will appear in vaudeville together upon their return to America next May.

CONCERT AGENT ARRESTED

Francis P. Loubert, a theatrical booking agent, was arrested last Monday at his office, 1482 Broadway, by Deputy Sheriff Murphy, on an order issued by Judge Finelite in the City Court.

The order was obtained by Hal J. Corbett, attorney for Hermine Hudon, who is suing Loubert to recover $2,000, which, she alleges, she gave to him to exploit her in concert tours and which, she says, he appropriated to his own use.

She claims she gave the money to Loubert last October and that it was to be used to cover the expense of window display, advertising, posters and for the hiring of theatres and halls.

This being an arrest in a civil suit, Loubert was released from custody upon depositing a $1,000 bond with the sheriff to insure his remaining within the jurisdiction of the court.

COOPER LEFT $473

According to the application filed last week in the Surrogate's Court by Alice May Cooper, Frank Kemble Cooper, her husband, who died December 27th last, left an estate of $473.19, which was insufficient to cover the funeral expenses. Mrs. Cooper's application was filed for the purpose of asking that the estate be exempted from inheritance taxation.

BIMBERG STILL HAS STANDARD

Bernard Bimberg won the first round last week in the legal battle he started in the Supreme Court to retain possession of the Standard Theatre, which was rented to him with the privilege of running Sunday shows at a rental of $150 per week. Judge Hotchkiss last week granted him a temporary injunction, which restrains the lessees of the Standard, John Cort and Walter K. Rosenberg (The Corner Amusement Company), from interfering with his tenancy on Sunday until the suit now pending between the parties is tried and disposed of.

Bimberg's Sunday tenancy would ordinarily have been up this week, but, through his attorney, Nathan Burkan, he claims that the company of which he is president has an option on the Standard for another year of Sundays.

GET MANSFIELD COSTUMES

PITTSBURGH, March 22.—Beatrice Cameron Mansfield, widow of the famous Richard Mansfield, sent a trunkful of the costumes worn by her husband to the Carnegie Institute of Technology, before she left for Europe, where she is engaged for Welfare Work with the Duryea Unit. She sent them as a tribute to her son, Richard, who was a student of the drama department of the school before he died at Fort Sam Houston flying field last year.

Among the many interesting costumes in the gift collection are such as he wore in "Beau Brummel," "Peer Gynt," "Beaucaire," "Shylock," "Julius Caesar," and "Richard III."

The remainder of the wardrobe was given by Mrs. Mansfield to the Smithsonian Institute of Washington.

SUES TO STOP "LIGHTNIN'"

In the United States District Court last week, George Milo Belden began an action charging Winchell Smith, John L. Golden and Frank Bacon with plagiarism of his play called "Below Zero, or The State Line."

In his complaint Belden asks for an injunction against further production of "Lightnin'," which Smith and Bacon wrote and which has run at the Gaiety Theatre since last August.

Belden says that "Below Zero" was copyrighted on February 8, 1916, and "despite his protests and demands that the producers discontinue the presentation of the play without his consent." the firm of Winchell Smith and John L. Golden has continued to do so.

HOFFMAN HAS NEW PLAY

Aaron Hoffman has completed a new play called "Welcome Stranger," which will be produced shortly by Lewis and Gordon, who have hitherto confined themselves to the production of vaudeville acts and in "Welcome Stranger" will make their debut as producers for the legitimate stage.

ARDEN LEFT $1,000

According to the will of Edwin Hunter Arden, filed last week in the Queen's County Surrogate's Court, at Jamaica, he left an estate valued at less than $1,000. The widow, Agnes A. Arden, is sole legatee. It was generally supposed that Arden was a wealthy man.

LILLIAN TUCKER ILL

YOUNGSTOWN, Ohio, March 20.—Lillian Tucker, who has the female lead in "Three Faces East" and was taken ill here on Tuesday, is doing nicely and her condition is not serious. She is at the City Hospital, where she was taken on Wednesday.

SISTINE CHOIR WILL TOUR U. S.

The Sistine Choir, from Rome, Italy, is to make a spring tour of the United States under the auspices of the Catholic Church. The choir, the oldest and most famous in the world, is composed of thirty-two choral chaplains.

CHATTERTON PLAY RENAMED

PITTSBURGH, Pa., March 24.—The name of the play in which Ruth Chatterton is appearing here this week has been changed from "The Merrie Month of May" to "Moonshine and Honeysuckle."

FOUR ENGLISH STAGE UNIONS SEEK TO FORM AMALGAMATION

Variety Artists' Federation, Actors' Association, Musicians' Union and National Association of Theatre Employees Take Step Toward Central Body, Following Lead of Managers.

LONDON, Eng., March 24.—A movement has been started here to amalgamate all theatre workers, now represented by four distinct organizations, and to include everyone about a theatre, from actors to scrub women. A Permanent Joint Committee, composed of representatives of the Variety Artists Federation, the Actors' Association, the Musical Union and the National Association of Theatrical Employees, has been formed.

The proposal to bring together all theatrical employes originated with the musicians, who suggested a fusion of the four associations into one, with the variety-performer, dramatic actor, musician and theatre employee, each having an individual section, a secretary and a committee to deal with its own internal affairs, but with a Chief or Central Executive Council responsible for the policy of the whole body. The latter council is to consist of representatives of the four sections, and perform the functions of a Grand Lodge. In fact, this is designed to be a paramount body, to which all matters of vital interest to the four separate units is to be referred for final adjustment.

The suggestion was taken up in committee by the four interested associations and, in the main, met with considerable opposition, each body being unwilling to surrender its individual rights.

The committee of the Variety Artists' Federation, after a long discussion, was most decidedly against an amalgamation which, it contended, would rob it of its right to settle its disputes with managers in its own way.

The V. A. F. Committee, however, declared that it was highly desirable that the four unions should be affiliated and work in unison in the common cause of unionism. The general welfare, it contended, of every member of the four organizations is identical. Each is engaged, directly or indirectly, in furnishing entertainment in theatres and music halls to the British public.

This being so, the V. A. F. Committee made a counter proposition, which was accepted, and which makes for the appointment of a Permanent Joint Committee, to be composed of an equal number of representatives from each organization, to consider the practicability of common action in regard to any specific matter.

The V. A. F. committees proposal was adopted by a conference of representatives of the V. A. F., the A. A., the A. M. U. and the N. A. T. E.

This is the first step toward Amalgamation in its true sense, for the Permanent Joint Committee will exert pronounced influence upon the 30,000 or more persons engaged on the employees' side of the amusement business.

The committee, though, is not vested with plenary powers and all matters must come for final adjustment before the particular organization affected. But its endorsement will go a long ways toward forming the final decision.

The employees of the managers, in thus bringing their interests closer together, have simply followed the managers themselves in their several managerial organizations. It is not done in a spirit of antagonism, but as a protection to individual and collective interests.

FIELD TO DROP "GREATER"

Al. G. Field has decided to eliminate the word "Greater" from the title of his minstrel company. Although the title is copyrighted, he states that almost every minstrel company big and little, have added the world "Greater" to their titles. Four colored minstrel companies that were using it were encountered during the last three weeks of the tour of the Field company through Florida and Georgia. Hereafter it will read "The Al G. Field Minstrels."

The title "Al G. Field Greater Minstrels" was copyrighted August 25th., 1890 and the new title will be copyrighted immediately. Last year a couple of Americans booked a minstrel show in Australia as the Al G. Field Bigger Minstrels. But their attempts to purchase billing matter in this country disclosed their plans. Field's attorney promptly notified all theatre managers in Australia that the title "Al G. Field Greater Minstrels" was copyrighted and the Australian managers promptly repudiated the bogus concern.

Negotiations are pending between Al G. Field and Walter Sanford to send an Al G. Field Minstrel company to Australia the coming Summer. Sanford has toured Australia repeatedly and has a wide acquaintance in the Antipodes.

WALTER HAMPDEN TO TOUR

Walter Hampden is to make a tour of Washington, Philadelphia, Baltimore and probably other cities which have not as yet been named. His performance of "Hamlet" in New York has been so successful that he has decided to present the play on tour.

"INVISIBLE FOE" CLOSES APRIL 5

"The Invisible Foe" closes at the Harris Theatre on April 5. It will then probably make a tour of the Subway circuit, opening at the Standard on April 7.

JERSEY CITY GETS NEW HOUSE

JERSEY CITY, N. J., March 24.—The National Theatre Co. of which Louis F. Blumenthal is treasurer, is to build a new theatre on the west side of Central Avenue near Sherman Place. The house will have a frontage of 95 feet and a depth of 155 and will have a seating capacity of 2,500.

PRIVATE PAUL L. BOLIN
Co. K, 167th Inf., Rainbow Division, Now Presenting a New Single Act in Vaudeville

MUSICIANS PREPARE 159 DEMANDS

(Continued from page 3.)

Globe, which employs about thirty-five musicians when a musical show is playing, this would mean an increased charge for the day of $17.50. Houses like the Hippodrome, employing fifty or sixty men, would be correspondingly hit by the new regulation.

Vaudeville performers who are inclined to ask the orchestra to go easy on the brasses while they are warbling a ballad and who request the trombone player and cornetist to use mutes in their instruments, according to proposed change number 131, will have to pay $1.00 a week in big time and fifty cents in small time theatres, for the accommodation. If the orchestra is required to play back stage in a dramatic house, $10 a week extra will be charged for each man engaged in furnishing musical atmosphere. The scale for dramatic shows per man while playing in New York, without extra accommodation to the show, is fixed at $30.00 per week.

Frank Tinney and the countless nut comedians in vaudeville who have been in the habit of using the orchestra leader as a straight man, may decide to dig up a regular actor for a "feeder" for their gags, when they learn that the musicians' union hereafter, will demand that "all musicians required to talk to actors during the course of the show must receive $10 extra per week, the same to be paid by the actor."

A resolution covering pianists engaged to rehearse burlesque shows, says that no rehearsal is to exceed five hours and must terminate by 7 P. M. A five dollar charge is provided for. On Sundays, rehearsals must not exceed four hours, but can be divided into two periods.

All shows classed as "Midnight Shows," such as the Ziegfeld Frolic, and, in fact, any show given after the regular performance, must pay double rates to musicians. Vaudeville theatres giving fourteen performances a week must have at least ten men in the orchestra, who are to receive $50.00 a week per man. Houses with less than ten men, must pay each musician employed $60.00 a week. If the show runs more than three and one-quarter hours, each fraction of an hour that the musicians play overtime must be paid for by the management at the rate of fifty cents per man.

A proposed change, apparently suggested by the situation created by the influenza epidemic last Fall, says that musicians with opera, musical comedy, vaudeville or moving picture shows cannot be discharged unless the show disbands or closes on account of an epidemic, unless a specific charge of unbecoming conduct can be proved against a musician.

Motion picture theatres like the Rialto, Rivoli and Strand must adopt a wage scale of $50.00 a week per man, on a basis of fourteen shows a week. The present scale is about $42.00 per man. Afternoon performances in the big film houses, according to one of the resolutions, must not exceed two and one-half hours and evening performances must not run over three hours. It is agreed that picture houses are to receive one gratis rehearsal a week, at which nothing but the music for the ensuing week is to be rehearsed.

Another contemplated change with respect to musicians playing in the Marcus Loew and Fox houses calls for placing these theatres in the same class with the Keith houses, with a wage scale of $42.00 a week per man, on a fourteen performance basis. One or two rehearsals are provided for. The leader in houses of this class should receive $70.00 a week, according to the above arrangement. Relief pianists in vaudeville houses are to receive $60.00 a week.

Changes not covered in the above or slightly different from those suggested by the resolutions from which the foregoing notations have been made, are as follows:

111

The price of the Winter Garden and Hippodrome, or in productions of like magnitude shall be raised to $45.00 (forty-five dollars).

The above theatres shall maintain an orchestra during the season of not less than twenty-six men.

Rehearsals: When a new musical production begins an engagement in New York or within the jurisdiction of Local 310, the production is to be entitled to only one free reading rehearsal of not more than three and one-half hours. All free rehearsals during the life of the production are hereby abolished.

Additional rehearsals to be paid for at the rate of $1.00 per hour; but no additional or extra rehearsal to be less than two hours.

Extra matinees are to be paid as follows:

Musical productions $5.00. Contractor, $7.00.

Dramatic performances $4.00. Contractor $6.00.

Sunday concerts at the Winter Garden to pay $7.00 with privilege of one free three hour rehearsal.

Where musical productions open out of town for a subsequent New York run, even though it be out on the road for less than four weeks, the federation price of $50.00 shall prevail.

115

Vaudeville shows, where the price of admission exceeds twenty-five cents for the choicest seats (exclusive of box seats).

A) For number of men engaged for less than four (4) consecutive weeks, at same theatre, or in theatres, or on Roof Gardens where orchestras are not engaged for such time as the house is open during the entire theatrical season.

Twelve (12) performances or less exclusive of Sunday, per man $38.00. Contractor $50.00.

Sunday performances to be rated as single performances.

B) For number of men engaged for a period of four (4) consecutive weeks, or more, and when an orchestra is engaged with guarantee of employment during such time as the theatre may be open between the months of August and June inclusive, or on Roof Gardens during such time as they may be open between the months of May and September inclusive. Fourteen (14) performances weekly, per man $42.00. Contractor $65.00.

116

3) Vaudeville, Burlesque and Moving Picture Shows, where the price of admission does not exceed twenty-five cents for the choicest seats (exclusive of box seats) and for Roof Gardens, in connection with Moving Picture Theatres, fourteen (14) performances weekly, per man $35.00.

All extra performances pro rata.

Substitutes for one performance weekly $3.00.

For more than one performance weekly, pro rata.

Seven (7) night sessions on Roof Gardens in connection with the above, with privilege of one weekday rehearsal not exceeding two and one-half (2½) hours, no session to exceed three (3) hours, per man $27.50. Each matinee not to exceed three (3) hours per man $3.00.

117

Burlesque Shows, where the admission exceeds twenty-five cents and Stock Dramatic Shows, etc., where the highest priced seat is not more than one dollar.

A) For number of men engaged for less than four (4) consecutive weeks at same theatre, or in theatres or on Roof Gardens, where orchestras are not engaged for such time as the house is open during the entire theatrical season.

Twelve (12) performances or less exclusive of Sunday, per man $38.00. Contractor $50.

Sunday performances to be rated as single performances.

B) For number of men engaged for a period of four (4) consecutive weeks or more and when an orchestra is engaged with guarantee of employment during such time as the theatre may be open between the months of August and June exclusive, or on Roof Gardens during such time as they may be open between the months of May and September inclusive:

Ten (10) performances or less exclusive of Sunday, per man $30.00. Contractor $44.00.

Eleven (11) performances exclusive of Sunday, per man $33.00. Contractor $47.00.

Twelve (12) performances exclusive of Sunday, per man $36.00. Contractor $55.00.

Thirteen (13) performances per man $39.00. Contractor $60.00.

Fourteen (14) performances, per man $42.00. Contractor $65.00.

For Sunday performances not regularly given, see Paragraph 4.

All matinees other than regular matinees given on regular matinee days, per man $4.00. Contractor $6.00.

119

Performances in Jewish.

Seven (7) nights weekly and two (2) matinees, Sundays or week-days, musical shows or mixed performances, with privilege of one three hour day rehearsal weekly, per man $37.50. Contractor $70.00.

Each additional performance pro rata.

Dramatic performances only, per man $33.00. Contractor $50.00.

Each additional performance, per man, pro rata. Contractor, pro rata.

At beginning of end of season, five (5) consecutive performances weekly, as follows: Friday night, Saturday afternoon and night and Sunday afternoon and night, with privilege of one 3 hour day rehearsal, for musical or mixed performances, per man $27.50. Contractor $40.00.

Dramatic performances only, per man $22.50. Contractor $35.00.

Single performances, per man, $5.00. Contractor $10.

Rest of Section on page 27 to stand as at present.

VAUDEVILLE

HODKINSHOUSES TO STAY WITH PANTAGES

SIGN NEW FIVE YEAR CONTRACT

The Southwestern Theatre Managers' Association, which includes, among others, the Hodkins string of vaudeville houses in the larger cities of Missouri, Kansas, Texas, Oklahoma and other Southwestern States, will not leave Pantages and join forces with Marcus Loew, it was stated early this week.

The decision to stick along with Pantages in the matter of bookings, was arrived at during a meeting of the Southwestern Managers' organization, held in Oklahoma City last Saturday, a contract being entered into between the association and Pantages whereby the latter will continue to furnish bookings for the next five years.

Pantages attended the meeting in person and addressed the assembled managers, outlining the advantages of continuing the relations that have existed between them. Ed. Schiller, Loew's southern representative, was also on hand and presented a plan whereby the Hodkins and other vaudeville theatres holding membership in the S. M. T. Assn. might increase their patronage by splitting their bills weekly. All of the Southwestern houses are playing a full week at present.

Pantages answered this argument by stating that the split week arrangement would tend to depreciate the theatres in the eyes of the public. After debating the matter for a couple of hours, Hodkins and his associates concluded to stay with Pantages, instead of going over to Loew, and the five-year agreement was signed.

Alex Pantages is expected in New York the middle of the current week when he is expected to make an announcement concerning additions to his circuit, which he is now arranging to operate as a coast to coast proposition.

CHANGES IN VAUDEVILLE

RED BANK, N. J., March 24.—The Lyric Theatre, which plays legitimate attractions as a regular policy throughout the Fall and Winter season, housing everything from Gus Hill's road shows to the biggest of the two-dollar Broadway shows, changed over to vaudeville on Monday, with an inaugural bill of five acts and pictures. The program will change biweekly. Frank Folsom will book the vaudeville shows.

On the opening program were Dale and Dale, Nat Jerome and company, Ira and Babe Jackson, Harris and Francis and Vera Heavey.

The house, formerly controlled by Walter Rosenberg, will resume its regular legitimate policy around the first of August.

HURT IN AUTO CRASH

Cleveland and Dowrey, while playing two theatres in Brooklyn last week met with a serious auto accident. They had appeared at the first house and were going to the second by auto, when the machine collided with a trolley car. Miss Dowrey was thrown against the side of the car with such force that three of her ribs were dislocated, and her head and left shoulder badly bruised. She will be confined to her bed for a week or more. Cleveland escaped with a few slight bruises.

HAVE "ALL FAVORITES" BILLS

The Colonial and the Alhambra will have "All Favorites" bills for the week of April 14. The acts will be chosen by the patrons of each house, who are now balloting weekly, with respect to the artists, who will compose the bills.

DISAGREE OVER VIOLIN BIT

Gaffney and Dale have filed a complaint with the N. V. A. against Nelson and Chain, in which they assert that the break-away violin business done by Nelson and Chain, constitutes an infringement on a similar "bit" performed by them, for the last eight years.

Gaffney and Dale do not claim to have originated the break-away violin business, but assert that they have a better right to it than Nelson and Chain, by virtue of having used it for so many years before the latter combination was formed. Gaffney and Dale likewise state that their handling of the "bit," is different in every respect, from that in which other acts have done it before them. The N. V. A. is investigating.

EDDIE GERARD COMING BACK

Eddie Gerard, who in association with the late Henry V. Donnelly, toured the country for years, with such big money making musical farces as "Natural Gas" and "The Rainmakers," will return to vaudeville shortly in a new production entitled "Times Square." The playlet is written around the everyday life of the famous metropolitan thoroughfare, all of the five characters making their entrances and exits via the means of two subway kiosks. "Times Square" will run strongly to comedy, and will contain several songs. B. J. Andrews wrote it and Bert La Mont will produce it.

MOSS READY FOR UNIONIZATION

The Moss houses are about ready for unionization, in the matter of orchestras and stage hands, according to report. The local stage hands union took the matter up with Moss several weeks ago and the negotiations have progressed to the extent of the proposition being placed in the hands of the International organization of the I. A. T. S. E., for settlement. It is said that the unionizing process will start within two or three weeks. The situation, with respect to the musicians, is understood to be about the same as with the stage hands.

EXPRESS CO. REIMBURSES ACTOR

The complaint filed with the N. V. A. several weeks ago by Gen. Pisano, the sharpshooter, in which he claimed he was forced to suffer a monetary loss because of the alleged failure of the Lyons Express company to deliver his baggage at Loew's Avenue B Theatre on time, has been satisfactorily adjusted. The N. V. A. took the matter up with the Lyons people, who, after conducting an investigation, decided that Pisano was entitled to reimbursement for the inconvenience suffered.

PUNCHED DOCTOR IN PALACE

In the Palace Theatre last Thursday night, William J. Baird punched Dr. Albert L. Roth in the face and then started to leave the theatre wih his companion, Alice Whitman. Baird was arrested and in the night court, said that Miss Whitman, his fiancee, had complained that Dr. Roth had annoyed her. Baird then offered to apologize, but Dr. Roth, who had lost a tooth, refused an apology, and Baird was fined $10, which he paid.

VIOLINSKY BOOKED IN LONDON

Violinsky has received contracts for six weeks' booking in London, with an opening date set for some time after June 1. Violinsky's contract is understood to contain a clause calling for further time on the other side, if he desires to lengthen his stay abroad.

BARNETT PLAYLET REVIVED

"Neglect," a one-act dramatic playlet written by Ben Barnett, and successfully played in vaudeville four years ago, has been revived and sent out on tour again. It opened at the Harlem Opera House for a break-in on Monday.

EUROPE EAGER FOR AMERICAN OFFERINGS

MANY ACTS BEING BOOKED

With an unprecedented demand throughout England, and all Europe, for that matter, for American acts, agents on this side who have London connections are closing contracts every day for turns to appear on the other side as soon as passport restrictions are raised sufficiently to allow them to sail.

The demand, it is expected, will keep up well through next season. The American doughboys over there now are demanding American acts, and, after they are home, it is figured that European audiences, judging by the way they are receiving American acts at present, will continue to welcome them.

As an instance, Willie Edelstein, who has been on the other side for only a few weeks, has booked over seventy-five acts in British music halls. Among them are: Gliding O'Mearas, Ed and Irene Lowry, Dupree and Dupree, Fuller and Dickinson, Weber, Beck and Fraser, Hendricks and Padula, Fred Wayne and company, Willard and Wilson, Nolan and Nolan, Bob Albright, Four Haley Girls, Jordan and Harvey, E. J. Moore, Antrim and Vale, Bancroft, Lew Hearn, Ruth Budd, Bonselo, Milo, Bennett and Richards, Wheeler and Moran, Fredericks and Palmer, Bud Snyder, Frank Marcklay, Jack Rose, Boot and Leander, Nina Esphey, Moss and Frey, Hill and Ackerman, Taber and Green, Lucille and Cockie, Willie Weston, Parsons and Irwin, Togul and Geneva, Alexander Kids, Elkins, Fay and Elkins, Winting and Burt, Hussey and Worsley, Ryan and Lee, Bogart and Nelson, Walter James, Juliette Dika, Cycling Brunettes, Dippy Diers, Harrison and Manion, Florence Rayfield, Llala Salvin, Lewis and Norton, Merelles Cockatoos, and Cramer and Morton.

SAYS CABARET OWES THEM MONEY

The La Pelle Trio has filed a complaint with the N. V. A. against the manager of the Parisienne Restaurant, in which they allege that the cabaret management owes them for a single performance given several weeks ago. The Parisienne people, according to the complaint, offered to pay the trio an amount less than that agreed upon when the turn booked the date with Al Meyers, an agent. This was refused.

FAY SETTLES WITH LA MONT

A legal action instituted by Bert La Mont against Frank Fay, involving some seven hundred odd dollars which La Mont claimed he advanced to Fay, came up for a hearing in the Third District Municipal Court last Tuesday. After a conference between representatives of La Mont and the vaudeville actor, a settlement was arranged, Fay agreeing to pay La Mont a sum slightly less than the amount sued for.

McNAMEE BACK WITH N. V. A.

Ed McNamee has returned to the N. V. A., resuming his former position of office assistant to Henry Chesterfield. He resigned five months ago to go into a commercial business, but the lure of theatricals was a bit too strong to be overcome.

LOEW MAKES SOLDIER MANAGER

Marcus Loew has appointed Arthur Moskowitz manager of the Garrick Theatre, St. Louis, Mo., recently added to the Loew circuit. He recently returned from overseas, having served in France with the 77th Division.

CAMERON AGAIN ACCUSES DIXON

Tudor Cameron, of Cameron and Gaylord, has filed a complaint with the National Vaudeville Artists against Dixon and Pauli in which he alleges that he has been informed the latter team recently played a theatre in the middle west and presented a specialty consisting almost entirely of material taken from the Cameron and Gaylord act. Cameron further alleges that Dixon was formerly teamed up with another partner named John O'Connor and that he had occasion to make a similar complaint against Dixon and O'Connor, whom he charged with lifting material from the Cameron and Gaylord turn. The N. V. A. is investigating.

DOROTHY JARDON UNDECIDED

Dorothy Jardon, who made her operatic debut three or four weeks ago with the Chicago Opera Company at the Lexington, was undecided early this week whether she would re-enter vaudeville or embark on a concert tour. Maurice Rose, of Rose and Curtis, was commissioned to offer Miss Jardon as a vaudeville possibility to the Keith Exchange, but the money was not attractive enough to suit the singer, it is understood.

BROWNING CHANGES DOG'S NAME

"Svengali," who filed a complaint with the N. V. A. some time ago in which he claimed that Art Browning was playing a trained dog specialty in vaudeville that contained a canine name "Svengali," was informed by the organization this week that Browning had agree to cut out the "Svengali" monaker formerly borne by his dog. Hereafter, the Browning dog will be called "Yank the Terrier."

PANTAGES TO BUILD IN OMAHA

Alex Pantages, it was said in New York Monday, stopped off in Omaha, Neb., enroute to New York, for the purpose of inspecting the plans for a new 3,000 seat vaudeville theatre that he will start building in that city in the next two weeks. The new house will cost in the neighborhood of $500,000 and will contain all of the latest wrinkles in theatre construction, both in front and back stake.

HERMINE SHONE DOING SINGLE

Hermine Shone, who has, heretofore, appeared in vaudeville in sketches and playlets in which she has been supported by from one to three persons, made her debut as a single at Union Hill last week. Miss Shone's act is called "Her Boudoir" and was written by Jean Havez. The turn consists of songs, in which Miss Shone is assisted by a pianist.

FARNUM JOINS SMITH & HUGHES

Ralph Farnum, formerly booking manager for Lewis and Gordon, who was forced to resign that position eight weeks ago as the result of an attack of influenza that laid him up for over a month, joined the Smith and Hughes staff on Monday. He will books acts on both the fifth and sixth floors of the Keith Exchange through his Smith and Hughes connection.

NEW MUSICAL ACT READY

"The Keystone Comedy Cops" is the name of a new musical act being produced by Singer and Kling. It has ten people and is scheduled to open in Newark this week, with the following principals in the cast: Jack Rich, Patsy Ready, Jack Mackey, Carnot Dodson, the midget, and Emma Hallam, "The Human Fountain Pen."

HERRICK ACT CHANGES AGENTS

"Goodnight Teacher," the vaudeville revue recently staged by Lea Herrick and Julian Alfred and which broke in at the local Proctor houses a couple of weeks ago, originally booked by Stoker and Bierbauer, has switched its bookings over to the Harry Weber office.

VAUDEVILLE

PALACE

Lady Alice's Pets, a collection of mice, cats, pigeons and dogs opened the show and went through a number of well executed tricks. The offering is a novelty and started the show off in excellent shape.

Parish and Peru, who always presented a half dozen or more novelty bits, have added some new ones and the offering has been improved thereby. Getting under way slowly the act improved fast and after the introduction of the novelty dances and a hit of good sized proportions was scored by the pair.

Owen McGiveney, the protean actor, did well with the Oliver Twist sketch, billed as "Bill Sykes." In this act, McGiveney plays the parts of "Sikes," "Nancy," "Monks," "Fagin" and "The Artful Dodger." His enunciation, especially in the Nancy impersonation could be improved, as parts of it were unintelligible. His conception of the various characters, however, is excellent and his quick changes are marvelous. Whatever may be the opinions as to his ability to portray all the parts in the sketch, there can be no question as to his skill in the rapid changes. All were performed in a manner which is mystifying.

Miss Juliet followed and, as McGiveney's act closed with a full stage setting, she did the "Gim Me" song and the "Saleslady" recitation in one. After these, the curtain arose and, with Robert Brain at the piano, she gave her familiar imitations. Those of Mrs. Fisk, Frances White and Harry Lauder, were particularly good. Others that followed were not as faithful and as a result, slowed the act up considerably. The Jolson one could well be eliminated as well as that of Grace La Rue, as neither compares with the preceding ones.

"Intelligence," a war playlet presented by members of the recently returned 27th Division followed and its timely theme, coupled with the work of the soldier actors, carried it over a substantial hit. It will be further reviewed under New Acts.

Bostock's Riding School, a well put on riding act opened after intermission. The act has been enlarged since last seen at this house and is now made up of five riders and three well trained horses. Some good circus riding was shown, after which the riding school bit, with its volunteer riders, was put on.

Herbert Clifton, in his travesties of the weaker sex, scored one of the hits of the bill. Clifton, a clever female impersonator, makes no attempt to conceal the fact that he is male and, while his singing voice is a pure light soprano, he never allows one to overlook the fact that his natural voice is big and masculine. He is singing particularly well and one or two of the numbers were rendered in excellent style. A new Japanese song, with appropriate costuming and stage setting, went over to big applause.

The U. S. Jazz Band, in its third week, stopped the show and could have remained on almost indefinitely. The boys play classic and rag melodies with equal facility and combine both with excellent judgment and taste. Vaudeville patrons who have heard the U. S. Band have had an opportunity to listen to stirring melodies, rendered in a manner which, during times of peace, would be impossible. The selection of such a talented number of musicians, and the thorough manner in which they have been trained, would be out of the question.

Bert Williams, following the riot of music, did excellently with some new material which has replaced the few weak bits in his previous act, and as a result, is showing the best act of his long career. A prohibition song called "You Can't Have the Key to My Cellar" is a gem and his new stories are excellent.

The Gliding O'Mearas, in some well executed dances, closed the bill and were well received. W. V.

VAUDEVILLE REVIEWS

(Continued on page 10)

RIVERSIDE

James and Bonnie Thornton are out of the bill this week and Herbert Clifton filled their place, doubling at the Palace. The U. S. Jazz Band also came up from the downtown house and, appearing in an early position, set a fast pace for the rest of the bill to follow.

Fink's Mules opened the bill and scored a decided hit, due more to the comedy supplied by the assistants endeavoring to ride the animals than by any of their tricks.

Nate Leipzig, the card expert, showed some of the best tricks ever displayed in vaudeville, much of the effect of which unfortunately was lost, due to the fact that it was necessary to be seated well in the forward part of the house to see what he was doing, and his enunciation is such that it helped little in explaining the routine.

The U. S. Jazz Band, making its first appearance at this house, was a veritable riot, scoring even a greater hit than at the Palace, where it has been appearing for the past two weeks. The classical, as well as the rag and jazz selections, were encored to the echo. Herbert Clifton brought his altitudinous voice and georgeous wardrobe up from the Palace. His artistic setting used in connection with the Japanese song had to be left behind, but it mattered nothing in so far as the applause was concerned. The female impersonator scored one of the big hits of the bill with his singing, and his comedy was enjoyed. Clifton's voice, especially in the upper register, is delightful, and he uses it with fine effect in the pianissimo passages. When he sings with full voice, however, the quality is not good, and he has a tendency to stray from the pitch. If he were to sing all his numbers with less vocal power, the tonal quality of his singing would be greatly improved.

Sheila Terry, assisted by Ben Bard and Gattison Jones, has in the little musical piece, "Three's a Crowd," a fine bit of entertainment, which, were it a little better worked out in the vocal department, would be of far greater value. The dancing of the act, especially that of Miss Terry, is excellent, but the singing is on several occasions away below par. The little romance, told in song and story, is that of a girl at loss to choose which of two young men she shall marry, and the audience is finally left to decide. One is an excellent dancer, while the other sings. The audience unhesitatingly chose the dancer, who might not have had such an easy victory, were his rival a better vocalist. Miss Terry does some fine work in the little piece and was enthusiastically applauded.

Josie Heather, with William Casey at the piano, and Bobby Heather, who helped in the choruses of one or two of the numbers, opened after intermission with a repertoire of special and published songs. Following so much music, Miss Heather found the spot a difficult one, but her efforts were finally well rewarded. One or two of her songs are especially good, the "Eye" number song near the act's finish going particularly well.

William Gaxton, recently released from the navy, showed a new sketch by Rupert Hughes, entitled "The Junior Partner." It will be reviewed under "New Acts."

Bernard Granville, recently back from France, is making his first New York appearance since his discharge from the army. With an act patterned along lines similar to his previous vaudeville offerings, he scored one of the hits of the bill. Some well told war stories, a comedy prohibition song, a great mother number called "Friends," and the well remembered dance, make up the offering which is sure fire in any spot on any bill.

The Belleclaire Brothers, in their familiar athletic stunts closed the bill. W. V.

COLONIAL

One of the best shows of the season was witnessed by a capacity audience, which applauded each act for meritorious work. Marie Cahill headlined and registered a solid hit with an act that contained humor and novelty. The orchestra did not give its usual good support to the performers, and at times was far out of time with the acts.

The pictures opened and were followed by "Color Gems," a posing act that held the attention of all on account of the graceful figures of the five girls and the manner in which they held their poses. The "Our Own" and "Europe" pictures were not discernible, but the balance of the "sets" received a big hand.

Frank Joyce and Flo Lewis held down number two position with credit. The opening could be speeded up to advantage and, when this is acomplished, they will have an act that would undoubtedly score on any bill. Miss Lewis is an excellent dancer, with a back kick that hit the mark and also delivers a song with good results. Joyce uncovered an eccentric dance that contained a few new twist steps that are wonders. The comedy Egyptian number, with the assistance of Joe Willoughby, the stage manager, and another stage hand, was a riot. The act stopped the show, due to the expert manner in which it is presented.

The Yip, Yap, Yaphankers whooped things up while they were on view, each of the ten men doing their share in putting the act over, and Frank Melino scoring an individual hit.

Lillian Shaw opened with a French comedy number that immediately placed her in the good graces of her listeners. She then rendered her old stand-by, "I Gotta de Rock," in Italian costume. A comedy wedding number followed and was put over with a bang on account of the wealth of good material delivered between each verse. The "Baby Carriage" number, in which she tells of the struggles of a wife who is constantly attending the wants of a baby and her husband, was a scream. She then came back and sang a popular song that carried her over to success. Miss Shaw is a singing comedienne of the old school and has lost none of her expert mannerisms while expounding humor of the proper sort.

The Mellette Sisters, assisted by Lew Pollack at the piano, scored a huge hit. The act is reviewed in the New Act department.

After intermission came Bobby O'Neill and Evelyn Kellar in "A Song and Dance Revuette." Who ever supplied this splendid pair with their material, deserves mention, as most of the gags and crossfire talk is timely and contained real humor. O'Neill and Keller work well together, both in songs and dances, and easily held their own in this difficult position.

Marie Cahill received a big hand on her entrance and surely won the hearts of all with a wholesome vaudeville offering. Her songs of years ago were applauded to the echo and the telephone conversation with her friend "Ethel" is a cleverly conceived bit of business that is handled perfectly.

Moss and Frye won the honors of the afternoon with some nonsensical kidding that caused uproarious laughter. "How Wide Is Narrow" is one of the new expressions. A ballad rendered in the early portion of the act went big.

Yerkes Jazzarimba Band, consisting of eight men attired in tuxedo suits, featuring Rudy Weedoeft, is one of the best "Jazz" organizations appearing this season. Weedoeft is a marvelous saxophonist, and held the center of the stage. The act lost few although the hour was late. J. D.

ORPHEUM

Beeman and Anderson opened to a capacity audience. They performed a series of stunts upon roller skates that brought them considerable applause and sent the show off to a fast start.

Juliette Dika found the second poaition a difficult one at the start, but worked zealously and rang up a full sized hit before she had finished. She sang several songs, some of which were light, and a number of ballads in French and English, in fine fashion. The gossip portion was cleverly rendered by the Franco-American comedienne, and her closing song was put across with the fire and dash that characterized the rest of her work. Some of the numerous performers who impersonate French characters in vaudeville would do well to watch Miss Dika. They could profit thereby.

Collins and Hart, billed number seven on the bill, exchanged places with Frances Nordstrom and William Pinkham and registered a big hit. The act is one that has been playing for many years, but still remains the same humorous and entertaining offering. The burlesque on magicians and acrobats had the audience in an uproar. The concluding portion, in which one of them, supported by a wire, performed seemingly impossible acobratic feats, sent them off to one of the biggest hands of the bill.

George Bobbe and Eddie Nelson cleaned up with their singing and comedy. They have pleasing personalities, and voices of power and brilliancy. One of them is a corking comedian and the straight man leaves little to be desired. They started with some dialogue that went well. The straight man then sang a ballad and was followed by his team mate, who rendered one of Al Jolson's "Sinbad" hits. The crowd refused to let them go on with the act until he begged off. Some more talking and songs helped round out the offering.

Mlle. Dazie, assisted by M. Constantin Kobeleff, Ed Janis, four dancing maids and a special orchestra leader, who also did a specialty from the orchestra pit, closed the first section of the bill with a classic and popular dance review. Despite the excellent way in which the routine of dances was rendered, the act received only moderate applause. It is evident that the dance enthusiasm is on the wane.

Mignon, the mimic, rendered clever impersonations of Eddie Leonard, Al Jolson, Marie Dressler, Nan Halperin, Henry Lewis and then, as an encore, Lieutenant Bernard Granville. All of the numbers were done cleverly and each was applauded in turn.

Frances Nordstrom and William Pinkham, assisted by two children, presented "The Memory Book," a unique playlet. The turn is remarkably well staged and the clever acting of the characters enables the turn to hold interest throughout. There is a drop with sliding panels, so arranged that when the panels are drawn apart they leave a circular, or rectangular partition, as the occasion demands. The space allows one to look in on different full stage settings, where the action takes place. In four of the intervening and explanatory scenes, Miss Nordstrom is seen alone, pondering over the old family volume of photographs and relics. In the three others she is seen first as a child, then with her husband, and then in old age.

Jim Toney and Anna Norman went on in the next-to-closing spot and scored a tremendous hit with their comedy singing, talking and dancing. Toney is a capable comedian and his partner does more than merely hold up her end. A new creation, the "knock-kneed" dance, done by Toney, registered heavily.

Princess Radjah closed and held the audience glued to its seats. She did a series of Oriental dances cleverly and got a big hand in spite of her position on the program. The act is splendidly put on and she performs remarkably well. I. S.

VAUDEVILLE

ALHAMBRA

DeWitt, Burns and Torrence opened the show with their act, "The Awakening of Toys," and scored a decided success. The most laughs of the act were accorded to the giant head, worked by the woman. The high pole act, at the finish, was cleverly worked by the two men and proved a good closing stunt.

Count Perrone, baritone, and Trix Oliver, soprano, presented a song and piano act with Miss Oliver at the piano. The count opened with a song and gave way to his partner, who rendered a coloratura number. A duet of operatic selections followed. Another solo by the count, and "When You and I Were Young, Maggie," by both, sent them off to hearty applause.

Billy Halligan and Danna Sykes presented an entertaining skit called "Somewhere in Jersey." They opened in one, with Halligan singing a song. After a little dialogue, the scene changed to two, and showed the interior of a real estate office. Here, Halligan, as G. H. Haddie, a real estate agent, attempts to sell lots to Miss Finn, impersonated by Miss Sykes. This gives Halligan an opportunity to deliver some of the best and wittiest patter heard on this stage this season. That the patter has little to do with selling real estate detracts nothing from its merit, in proof of which were the frequent laughs which his witticisms drew. They finished with a song which told that Haddie and Finn were to be married. It is a capital skit capitally put over. Halligan is a talented performer, and his partner is pretty and has a pleasing personality.

Chilson-Ohrman, a colorature soprano, sang three classical numbers, received hearty applause for each, took one encore, for which she rendered a popular number, and could have taken several more. Miss Ohrman was assisted by Boyde Wells at the piano, who did good work until he came to his solo. That he did not show at his best in this was the fault of the orchestra which played a couple of bars behind him and lent anything but good musical support to his work. Wells is an excellent pianist, but his playing could not overcome the defects of the orchestra.

Herbert Ashley and George Skipper, with their act, "An Unusual Conversation," walked away with one of the big hits of the performance. With Ashley as the Jew and Skipper as the straight, they started with their dialogue, which has to do with the contemplated suicide of the straight and his being prevented from carrying it out by the Jew. Then Skipper sings a verse of a song and Ashley follows with a parody on it. They repeated this with another song for a finish and two more for as many encores. Skipper possesses a pleasing tenor voice which he uses to good advantage and Ashley is an excellent Jew comedian.

Emma Carus closed the first half and, assisted by J. Walter Leopold, scored one of her old-time successes. With Leopold at the piano she opened with a song and then delivered a talk on the country going bone dry, which won her many laughs. Leopold followed with a song. Then came "When the Fighting Irish Come Home," by Miss Carus, which went over strong. Two duets and a dance by both followed and completed the act.

Adrian, a blackface performer, was assisted by four men, made up as stage hands. The act was a big laugh from start to finish.

Jean Adair and company, two women and three men, were seen in "Maggie Taylor—Waitress," which was well received.

Frank Fay, assisted by Dave Dryer at the piano, sang three songs, gave two recitations, and finished with an imitation of Frisco. He was called upon to take two encores.

John Regay and the Lorraine Sisters closed the bill with a series of dances and scored. E. W.

VAUDEVILLE REVIEWS

(Continued from page 9)

ROYAL

The Rinaldo Brothers opened the bill with their strong-man act. The make-up the boys use is excellent and adds to the effectiveness of the act. The stunts are thrillers and the poses they assume are natural enough to make one take oath they were carved in bronze. The boys went off with a big hand.

Ben Bernie found the second spot easy to hold with his patter and violin. He is still using the same material he has been putting over for the last few months and has made a few additions to it in spots. His delivery, his method of "fanning" himself while he talks, and the patter he uses, all go towards making up a good act.

Dan Bruce and Margot Duffy and Company offered their "Through the Keyhole" skit and found the going easy. The plot tells of the young man who applies for the position of chauffeur in the house of a young married woman who requires "Nerve, speed and intelligence." He gets the job by finally forcing her to kiss him and threatening to tell her husband. The act has little quality, but serves its purpose as a comedy vehicle.

Sallie Fields and Charles Conway, assisted by a pianist who is not billed, offered a cycle of songs and some comedy that pulled the house down. Miss Fields started the act with a few songs and then changed her costume, while the pianist rendered a solo. She then entered in male attire and proved that she has a right to wear it, as she presented a dandy appearance in trousers. Then, with Conway, she offered a number of "nut" and slapstick comedy stunts that hit home and kept the house laughing all through the offering. Miss Fields is a corking good comedienne and Conway is a fine partner for her.

Following the act, a big electric "Welcome to Col. Corbett and the Bronx Boys" sign was lowered and the Star Spangled Banner played.

Franklyn Ardell, assisted by Marjorie Sheldon, started laughs going at such a rate of speed that he had the audience bewildered all through his offering. It will be further reviewed under New Acts.

Sam La Zar and Josh Dale opened after intermission and made a slow start. They worked quickly, however, and found the going easy for most of the act. The stuttering on the part of one of them, tends to drag the entire act, as it is very greatly overdone. The violin and piano playing found favor and sent them off to a big hand.

Lillian Russell and her company of marines followed. Miss Russell started with a number of old and new songs, while one of the marines assisted on the piano. She retired while he sang a few parodies the boys had made up on the songs of the day and then made her entrance with eight marines. She made a speech then and introduced her two heroes, Corp. De Rine and Harold Long, who were given big hands, as both come from the Bronx, according to Miss Russell's announcement.

Eddie Nelson and Dell Chain proved to be a barrel of fun, despite all the laughter that had been taken out of the audience by some preceding acts. The boys have a dandy variety of material and handle it excellently. The offering abounds with clean comedy from start to finish. The Egyptian dance the boys do, was seen here two weeks ago with the Dooley brothers, but these boys certainly can show the other two a little style when it comes to delivery.

The Morak Sisters closed the show with a fine exhibition of teeth-work. The girls are clever workers and are good enough to hold a difficult spot on any bill. G. I. H.

FIFTH AVENUE

Monday night again saw a big crowd storming the box office and the S. R. O. sign was out long before the first act went on. The big audience then saw Ida May Chadwick and Dad, Marie Nordstrom, Ward and Van and "In and Out of Bed" divide the big applause honors.

The Boyarr Troupe opened and did well in the initial spot. The turn deserved a better position on the bill. Some excellent dancing was done by four men and three women, who also delivered a song ensemble nicely. The work of one of the men, especially, stood out during the dancing, some excellent steps being displayed by him. The turn carries a special full stage setting with a drop in the rear, on which are painted some Russian mosques. The performers wear attractive costumes which lend class to the offering.

Lew Hawkins, in black-face, sang several songs and delivered a monologue in which he touched upon a score or more topics of general interest, commencing lightly on prohibition, women's rights and other current subjects. He is possessed of only a fair singing voice, but knows how to bring out the point of a story.

Hawkins started by singing two clever parodies on a song that is not very well known. One of these was a tribute to President Wilson and the other a rap at Hoover. Following the singing he went into the talking part of the act, which he put over effectively. Following a ballad came more talking, but the material toward the end was not nearly as good as that at the start. He closed with another parody.

Cantwell and Walker appeared after a slide had announced that they were just back after providing entertainment for the boys in France. The material in the turn is only fair, and the way in which it was handled little better. But the personalities of the pair got them by. An original song went well at the finish.

"In and Out of Bed," a satirical sketch by William Anthony McGuire, was cleverly rendered by a cast of five, three of whom were "planted" in the audience. It will be further reviewed under New Acts.

Ward and Van played the harp and violin and, mainly because of the antics of the violinist, registered one of the big hits of the bill. They completely stopped the show and, for an encore, one of them played the harp again, while the other sang a ballad in a pleasant tenor voice.

Marie Nordstrom won the audience at the start and maintained a fast pace throughout her act. The "Hook and Eye" recitation started her off well and she followed it with some talk about her different hats which was also liked. She then did some clever dancing, with which she closed. "Let's Pretend" is a good vehicle for this talented performer and she makes the most of it.

Mabel Burke sang a popular ballad and came in for her usual big applause. Her clear voice and clever interpretation of the number made it a delight.

Ida May Chadwick and Dad offered "The Wiggins Post Office" and scored solidly, with comedy talking and dancing. Miss Chadwick is a dancer of no mean ability and deserved all of the applause which fell to her. "Dad" assisted capably and was largely responsible for the success of the turn. The act completely stopped the show and a speech was necessary before they were permitted to depart.

Archie Onri and Dolly presented an act that included a bit of everything, painting, balancing juggling, magic, etc., in the final spot. The principals worked well and succeeded in holding the crowd, no easy feat on this particular program. I. S.

AMERICAN

Gallando opened the bill with a novel clay modeling offering. He does his work with gray clay on an artist's easel. He made the faces of Lincoln, Foch, an unrecognizable Wilson, Theodore Roosevelt, and Washington, and a number of others for comedy purposes. His work is neatly done and in most cases the face can readily be recognized. If he could get some good patter to liven up the offering while he works, the act would go much better.

White and Malone worked hard and did not find the going very good until the latter part of their act. The boys are good dancers and one gave a creditable account of himself at the piano. The patter in the act is fair, but most of the gagging is done while they dance and on Monday they did not speak loud enough to be heard and so the effect was lost. They worked hard, however, and deserved better than they got.

Eight Black Dots, four men and four women, followed with a number of songs and dances. A negro number was very well put over and a number by the four men was fairly well rendered. A series of sensational dances by all the members winded the offering and sent them off to a big hand.

Harris and Lyman were the laughing hit of the first half. They carried a plant who does his work excellently. In the act Harris pretends to be about to throw a chair into the audience and the "plant" pretends to get scared and pretends to become indignant so well that most of the audience is ignorant that he was in the act. The two pay no further attention to him beyond joshing him with a remark or two for the rest of the act. The couple have a great comedy vehicle and were a riot here.

The Kalaluki Hawaiians closed the first half with a Hawaiian offering that is one of the best of its kind. The company consists of four men and three women. They start with some singing and playing by the company, and a vocal solo by one of the girls, in which she is joined in the chorus by one of the men. The voice of the latter is especially worthy of mention. A few instrumental numbers and a dance completed the offering which took one of the biggest hands of the bill.

Donohue and Fletcher opened the second half of the show with a fast tumbling act that scored heavily. One of the boys started the act off with a song in which he was interrupted by his partner and some patter between the two ensued. They then proceeded with their tumbling stunts and injected a good deal of slapstick comedy. They have a variety of good feats and put them over well.

Hazel Harrington and company followed with a sketch. The plot is about a chorus girl who has married a rich man's son and his father wants to send him to South America and buy her off. He is foiled by meeting a friend of the girl's who formerly was his sweetheart and she threatens to expose him with the letters he wrote her. His son enlists with the engineers to go to France and the girl goes with him. The acting is poor and the sketch is mediocre. A girl and a man complete Miss Harrington's company.

Carl McCullough undoubtedly furnished the best entertainment seen here in a long time. McCullough, besides having a very attractive personality, is very versatile and has a good voice. He offered some songs, stories that were riots and a few impressions of how big stars would sing a certain song in a manner that was a delight. McCullough is an entertainer in all that the word implies and is good enough for any company. One of the hits of the bill was scored by him.

The Four Bartons closed the show with a number of sensational acrobatic feats. Two men and two women constitute the company and they held the audience to their last stunt. G. J. H.

DRAMATIC and MUSICAL

OPENING DATES AHEAD

Ringling Bros. and Barnum & Bailey Circus—Madison Square Garden, March 29.
"39 East"—Shuberts—Broadhurst, Mar. 31.
"Take It From Me"—Joe Gaites—44th St., March 31.
"The Jest"—Arthur Hopkins—Plymouth, April 7.
Bronx Exposition—April 26.
Treasurers' Club Benefit—Hudson, April 27.
Sousa Band Tour—John Philip Sousa—Academy of Music, Brooklyn, June 14.

OUT OF TOWN

"Susan Lenox" — Shubert's — Stamford, Conn., March 27.
"The Cave Girl"—Cohan & Harris—Atlantic City, N. J., April 7.
"A Night Off"—Richard Lambert—Baltimore, Md., April 7.
"Sunshine"—Johnson-Shaw Co. — Trenton, N. J., April 11.
New England District Convention, I. A. T. S. E.—Lynn, Mass., April 13.
"Follies"—Florenz Ziegfeld, Jr.—Atlantic City, N. J., May 21.

SHOWS CLOSING

"Sinbad"—44th Street, March 29.
"Redemption"—Plymouth, April 5.

"A BURGOMASTER OF BELGIUM" IS A PLAY OF GREAT FORCE

"A BURGOMASTER OF BELGIUM."—A dramatic three acts by Maurice Maeterlinck produced Monday evening March 24th, at the Belmont Theatre by W. R. MacDonald.

CAST.

Clans ..... Malcolm Moffat
Floris ..... Master Alan Willey
Pierre ..... Claude Cooper
Jean Gilson ..... Walter Kingsford
The Burgomaster ..... E. Lyall Swete
Firmin ..... Charles Cheltenham
Herr Ober-Lieutenant Otto Hilmer ..... Leonard Willey
Herr Ober-Lieutenant Karl von Schaunberg ..... Stuart King
Major, the Baron von Rochow ..... Frank Royde
Sergeant ..... Robert Whitehouse
Corporal ..... John Kensington
Isabelle ..... Irby Marshall
Doctor Van Cassel ..... Raymond Sovey
Jules ..... George Du Bois
Albert ..... Barry Macollum
Francis ..... Robert Whitehouse
Hercule ..... Walter Kingsford

"A Burgomaster of Belgium," being given here under the auspices of the Inter-Allied Art Association, is the most forceful arraignment of Germany and German war methods yet presented on the New York stage.

Maeterlinck founded the story of his play on an incident in the Belgian White Book and wrote the piece while the war was still raging and the German horde was devastating his native land. It is not strange, therefore, that he treats the subject with the force he does.

The action of the play takes place in one day. It starts with a picture of Maeterlinck, himself, enjoying the domestic peace of Belgium with the Burgomaster, in his vineyard. Then, with the arrival of the Germans, sounds the first tragic note.

Baron von Rochowo commends the Germans. A lieutenant on his staff is killed in the Burgomaster's garden, and to make an example and show the might of the Germans someone must pay the penalty. Claus, the aged gardener of the Burgomaster, was selected as the victim.

The innocence of Claus is evident but the Baron says it shall be either the Gardener or the Burgomaster himself. Jean Gilson, a Belgian, who has lost the use of his arms in the war, insists that he killed the lieutenant, but with his useless arms this would have been impossible, and it is finally the Burgomaster who faces the firing squad in his own garden.

There were few dry eyes in the audience during the scene showing the parting of father and daughter and the tragic climax to this true war story proved to be one of the most tense scenes shown on the local stage in many a day.

Malcolm Moffatt gave a remarkable performance of Claus.

Walter Kingsford, Master Alan Willey and E. Lyall Swete were others who did good work.

PLAY ON MOLIERE'S LIFE PRESENTED AT LIBERTY THEATRE

"MOLIERE"—A play in three acts by Philip Moeller, presented Monday evening, March 17, at the Liberty Theatre, by Henry Miller.

CAST.

Baron ..... James P. Hagen
La Forest ..... Alice Gale
Armande Bejart ..... Estelle Winwood
Moliere ..... Henry Miller
Colinge ..... Forrest Robinson
De Luzon ..... Frederick Roland
The King's Chamberlain ... Willard Barton
Louis XIV ..... Holbrook Blinn
Francoise ..... Blanche Bates
La Fontaine ..... Sidney Herbert
Hercules ..... Frank Longacre
Giovanni Lulli ..... Paul Doucet
First Lady ..... Mary Pyne
Second Lady ..... Margery Card
A Lackey ..... William Robins
Claude Chapelle ..... Vincent Chambers
A Doctor ..... Wallace Roberts

For centuries the playwright has used immortal men and women of history as central figures of his plots, and it is therefore not surprising that the greatest creator of play plots that ever lived, the man whom all the playwrights who came after him were to go to for material for their plays, should be fashioned in the hero of a drama.

It is not because he was a great stage writer, however, that he should be chosen as a stage figure, but because of himself as a man.

Moliere is perhaps less known by the average reader than any man of prominence connected with the literature of the stage, and, therefore, is less understood. To the writer of stage works he is ever a bulwark of strength, because within the covers of Moliere's works will be found every twist possible to every plot that can be put into a play.

His plots have been used, re-used, and used over again. Indeed, even contemporaneous writers have written plays taken from the same foundation, but treated so differently that none but the stage writer or student would recognize they were taken from the same source.

However, it is not for his writings that he should be chosen for a stage figure. It is Moliere, the man, that forms the basis of Moeller's play, and in this the playwright has shown his understanding of his subject.

Moliere, by making a mistake in his selection of a wife, changed his whole aspect of life, which he came to regard as a tragedy. And, while it saddened him, it did not sour him, for his brightest comedies and his best satires were written after he discovered his marital mistake.

Moeller's "Moliere" is, as it should be, artificial. It deals with the life of the great writer; shows that his ambition was to appear in tragedy, but that public sentiment prevented him doing it. It shows his frivolous young wife, scarcely half his own age, and deals with an affair of Armande with De Lauzum, and the unsuccessful attempt of de Montespan to force her love upon Moliere.

It shows the strength of character of this great French writer in that he takes a stand against his king and it shows his vanity in reading his comedies to his cook.

The final act shows the death of Moliere just as it came upon him during a performance of "Le Malade Imaginaire." Armande, repentant, has returned to him and brings a ray of sunshine to the closing minutes of an unhappy life by resting her head upon his breast as he expires.

Louis XVI then comes to announce that Moliere has been restored to royal favor.

The performance was excellent throughout.

Henry Miller plays Moliere with dignity, force and real romantic tenderness.

Holbrook Blinn lent the king an air of decided authority.

Blanche Bates, as the notorious courtesan, Estelle Winwood, as Armande and Alice Gale as the cook, all did good work.

"GOLDEN FLEECE" IS SEEN

Thomas Broadhurst's new play, "The Golden Fleece," had its premiere last Sunday night at the Broadhurst. The show was a benefit performance for the Actors' Fund. Frank Smithson and Edward Dano staged the production and the members of Helen Moller's Temple provided the dance numbers. Ida Merlin attended to the costumes.

The members of the cast included Blanche Bates, Isabelle Lowe, Tom Wise, Ange Bashing, Grace Burns, Lillian Roth, Margaret Wycherly, Alphonse Ethier, Edgar Norton, Albert Brown, John A. Murphy, Dorothy Donnelly, Adin Wilson, John Todd, John Burkell, Greta Hoving, Charles A. Stevenson, Edward Dano and John Theiss.

"TUMBLE INN" LIKELY TO STAY ON B'WAY FOR A LONG TIME

"TUMBLE INN."—A musical comedy in three acts and four scenes, based on "Seven Days" by Mary Roberts Rinehart and Avery Hopwood; book and lyrics by Otto Harboch, music by Rudolph Friml, produced Monday evening March 24th by Arthur Hammerstein at the Selwyn.

CAST.

The Burglar ..... Johnny Ford
Evelyn ..... Evelyn Cavanaugh
Richard ..... Richard Dore
Jim Wilson ..... Herbert Corthell
Claire ..... Claire Nagle
Dallas Brown ..... Charles Ruggles
Kitty McNair ..... Edna Hibbard
Anne Wilson ..... Peggy O'Neil
Tom Harbison ..... Arthur Swanstone
Bella Knowles ..... Virginia Hammond
Aunt Selina ..... Zelda Sears
Flannigan ..... Fred Lennox
Nicholas ..... Ivan Strogoff
Olga ..... Olga Mishka
Isabel ..... Isabel Adams
Beatrice ..... Beatrice Summers
Dorothy ..... Dorothy Taylor
Kathryn ..... Kathryn Yates
Betty ..... Betty Hilburne
Courtney ..... Courtney Collins
Ruth ..... Ruth Harrigan
Marietta ..... Marietta O'Brien
Maxine ..... Maxine Robinson
Edna ..... Edna Hettler
Babe ..... Babe Marlowe
Kitty ..... Kitty Berg
Jane ..... Jane Cobb
Emily ..... Emily Russ
Hortense ..... Hortense Aldan

"Tumble Inn," with its musical setting and all the trimmings that go with it, is a bright, new show in spite of its having been taken from a farce that made New York laugh for more than a year. Of course, in the re-making some of the old work was discarded, but the free and easy story has been retained and is improved by its musical setting.

The situations are just as funny, the lines seem just as bright and new. Spiritualism, a divorce, a burglar and quarantine are some of the things which tend to liven the show.

In brief, the story tells of a crowd of people, invited and uninvited guests, some desirable, others not, who are quarantined in a house too small for them, and all because the health authorities have made a mistake in declaring that the Japanese butler has the smallpox. The making and the unmaking of the tangle which follows this mistake form the laugh-making incidents of the piece.

Several catchy numbers have been furnished by Friml, among them being "The Laugh" and "Won't You Help Me Out?"

Peggy O'Neil was by no means the whole show, but was her full share of it.

Johnny Ford, as the burglar, had little to say but plenty to do, and did it so well that he made his presence felt.

Claire Nagle, Herbert Corthell, Charles Ruggles, Zelda Sears, and Edna Hibbard were some of the others who won favor.

The production was splendidly staged, and with its music, brightness and fun looks good for Broadway for some time.

With "Somebody's Sweetheart" and "Sometime," Arthur Hammerstein will now have three shows playing on Broadway.

MABEL TALIAFERRO RETURNS TO NEW YORK IN "LUCK IN PAWN"

"LUCK IN PAWN."—A comedy in three acts by Marvin Taylor produced Monday night, March 24th, at the 48th street Theatre by Edward Robins and William Conway.

CAST.

Walter ..... Robert Allen
Mrs. Griffith Vance ..... Brenda Fowler
Mrs. R. Standish Norton ..Ann Warrington
Richard Standish Norton ...Roland Young
Beth Vance ..... Reina Caruthers
Dr. Cole Bently ..... Robert Adams
Donald Ranier ..... William Walcott
Maid ..... Edna Renard
Annabel Lee ..... Mabel Taliaferro
Mrs. John Logan ..... Florence Short
Griffith Vance ..... Charles Brown
John Logan ..... Harry Ashford
Hotel Clerk ..... L. Melton Clodagh
Porter ..... Walter Ainsley
Nathan Armsberg ..... Robert Fischer
Baggageman ..... Benjamin Kauser

New York's chief interest in the opening of "Luck in Pawn" was that it marked the return to the spoken drama of Mabel Taliaferro, a favorite in the metropolis, for she has, in the past, given many excellent portrayals. But the event was also of interest because it marked the debut of Edward Robins as a producer. It happened that New York was also given an opportunity to see him act, for, at the last moment, William Wolcott was taken ill and Robins took his place in the cast.

"Luck in Pawn" is very light of texture, but it possesses a pleasing love story which revolves around Annabel Lee and Richard Norton.

Annabel is a struggling young painter. She is a small town girl in a big city and when she finally gets to the end of her financial rope she suddenly takes an interest in Richard Standish Norton. Richard takes the same interest in her, but he is rich and she, of course, poor. She is afraid of losing him should he discover her poverty and so she decides to put her luck in pawn.

She goes to Nathan Armsberg, a pawnbroker, and gambles in "futures"—that is her future. She borrows from Nathan on the strength of her belief that Richard will marry her, and is thus able to stay in Southern California, where that young man and his mother are living.

Richard has been taken to sunny California for a change of scene in the hope that he will be restored to his normal self. Not that he is ill. He has simply lost interest in life. He had tired of his leisure, of society, of his friends.

When he meets Annabel life takes on a different aspect. Of course he does not know she is poor. But neither does he know she loves him and that she is his for the asking almost from their first meeting. But Richard's blindness is the blindness of youth in love and after a whirlwind courtship on his part, and a most anxious one on hers, because of her doubts and her debts, the end comes as it does in all well regulated romances.

While Mr. Taylor's play has much of the fairy tale atmosphere about it Miss Taliaferro was such a thoroughly charming heroine and Roland Young was such an impetuous and earnst hero that they lent much plausibility to their respective roles.

Robert Fischer as the old paw broker gave a delightful performance.

Manager Robins had little to do but did that little well.

PROVINCETOWN'S HAVE BEEN BUSY

The Provincetown Players opened their fifth bill of the season last Friday night with a three-act play by Susan Glaspel and a skit by John Reed. Miss Glaspel's play was entitled "Bernice" and Ida Rauth and James K. Light had the leads in it. Mr. Reed's offering was called "The Peace That Passeth Understanding" and was a satire on the peace conference of today.

VAUDEVILLE

NEW ACTS AND REAPPEARANCES

(Continued on page 13)

WILLIAM GAXTON & CO.

Theatre—*Riverside.*
Style—*Dramatic Sketch.*
Time—*Twenty Minutes.*
Setting—*Special.*

In "The Junior Partner," the new Rupert Hughes sketch which William Gaxton has selected for his return to vaudeville, is comedy offering built along the conventional lines, the success of which must depend more upon the ability of the cast, than either its lines or situations.

The story is an old and familiar one, a young man recently married has spent all his money and is on the verge of bankruptcy. The rent of the apartment is unpaid and he expects a dispossess notice with every ring of the doorbell. The furniture installments are also unpaid and he knows the removal of all the apartment's furnishing is but a matter of a day or so. To cap the climax he loses his job and rather than go and live with his wife's people agrees to separate. All these misfortunes have no affect on his fund of good humor, not at all, he jokes with his aunt and tells with a laugh of his father, who was supposed to be wealthy, leaving him nothing but a lot of worthless railroad stock.

With matters in as bad a financial state as can be imagined, an old college friend arrives, one who had years before borrowed $900. He looks prosperous and visions of its return are in the air but no, he wants to borrow another hundred just to make it an even thousand. As he talks he opens his coat and three electric lights flash from his shirt bosum and he tells of how he is now reduced to the straits of being a walking advertisement. He is worse off than his friend.

The bell rings, and Mr. Dinwiddie, a millionaire railroad man enters. He has come to see the aunt, but instead is compelled to listen to a scheme whereby he can combine three railroads and make a fortune. About to refuse, the walking advertisement with his coat carefully buttoned to hide the electric lights, announces that he wants to buy the roads himself and the millionaire thinking he is overlooking something good takes over the proposition. The worthless stock is now worth a fortune, the furniture is saved and the play is ended.

Gaxton does some good work in the sketch and Alphons Lincoln, as the old college friend has some good lines. The rest of the cast is acceptable. W. V.

LAZAR AND DALE

Theatre—*Mount Vernon.*
Style—*Talking.*
Time—*Sixteen minutes.*
Setting—*In one.*

Lazar and Dale, two men in blackface, have an act that should find plenty of work on the better small time. They team well together and know how to put dialogue over, but lack real live material. The turn lags in several places and needs brightening up. With the introduction of some better dialogue and a song or two, the offering would be greatly improved, for their present material hardly allows them to do themselves justice.

At the start they did some dialogue, touching on various subjects, one of them in the uniform of a porter and the other in white flannels and other Summer raiment. There were several good bits in the talking and some that were not so good, but it went over fairly well. Following the talking, one of them sat down at the piano and the other produced a violin. They started playing a popular waltz tune and, after mutilating it, rendered it properly, with the pianist going through a series of funny antics that brought them considerable laughter. I. S.

FRANKLYN ARDELL

Theatre—*Royal.*
Style—*Comedy skit.*
Time—*Eighteen minutes.*
Setting—*Special, in two.*

Franklyn Ardell, assisted by Marjorie Sheldon, a pretty brunette, has a comedy vehicle by Frank McGettigan and himself that is sure to keep any house in tears from laughter, no matter what manner of grouches may be present.

The curtain rises on an office of a real estate agent, which is situated "in an alley," and the people have the right to go through for a short cut, as Ardell announces in the course of his act. He made his entrance and started the laughs going by putting his hat in the empty safe. He then began to auction off a number of lots which are supposed to be covered with water and has someone in the audience yell some intelligible prices. His patter here was a riot of laughter. A young lady entered and walked through the office and out the other exit. It was here he made the announcement about the situation of his office. The girl re-entered and finally she accepted a position as his stenographer because she is deaf and dumb, or claimed to be, but can read lips. Ardell also admits being a "lip expert," but does not say what kind, and hires her.

He calls up his wife and then another woman, with whom he makes an appointment. He then leaves the office for a minute and the stenographer calls up the other woman and tells her that she is Ardell's (or Simpson, which is is name in the act) wife and threatens to tear her eyes out if she meets him. Simpson re-enters and gets a call from the woman who tells him about the call she received from his wife. He hangs up and the stenographer then announces the fact that she called up and is not deaf or dumb. She tells him that she is a "wife saver" and promises not to tell his wife if he will behave himself in the future, and also gets a check for $200 from him, which he dares her to cash when she is out of hearing.

While there is really nothing out of the ordinary to the offering, as Ardell puts it over it is a scream from beginning to end. G. J. H.

JASON AND HAIG

Theatre—*Proctor's 58th St.*
Style—*Dancing and singing.*
Time—*Sixteen minutes.*
Setting—*Special.*

Nicely staged and costumed, this singing and dancing act should be able to hold its own in the better houses. The principals dance well, sing well and have pleasing personalities.

The act started with an explanatory song, in which was used a large folio on which was painted the word "Vaudeville." They explained that they would read out of the book and follow the advice given in it. They then went into a double song, followed by a sort of interpretive dance that went over well. They then again used the book and the male member of the duo sang an old-fashioned ballad under an amber spotlight. They followed with a travesty on a team in "the worst type of vaudeville show," doing a tough song and dance that registered heavily. A farce on the famous quartet from "Rigoletto" did not go as well. A comedy song by the woman, with a well written lyric, was a laughing hit, the way in which it was rendered being decidedly clever.

They closed with an old-fashioned dance, switching suddenly to the more modern shimmey. I. S.

27th DIVISION BOYS

Theatre—*Palace.*
Style—*Soldier playlet.*
Time—*Twenty minutes.*
Setting—*Special.*

"Intelligence," a war playlet presented by a half dozen of the recently returned soldiers of the 27th Division, is billed as "an incident in the recent war." And it is hardly more than that, for, while interesting, it has neither the strength of dialogue nor dramatic situations necessary to make of it a vaudeville offering which could hope to score without the uniforms and timely interest.

The scene is laid in France, in the village of St. Souplet, which lies in that portion of Picardy which, for four years, has been occupied by the Germans. The time is shortly after the drive of the 27th and 30th Divisions through the Hindenberg line, when all this and surrounding territory was recaptured by the Americans and English.

Jean, an old Frenchman, is found crouching alone by his fireside in a tumble down hut which had once been the happy home of his family. The Huns ruined the cottage, took away his child and left him behind to await the end which he felt was near at hand. The shells boomed and exploded over the roof as the Americans in their victorious drive arrived, and the old man, mentally weakened, refused to look upon them as friends, but believed them only another detachment of the Germans.

The attempt of both English and American officers to convince him that the Hun had been driven from France and that he is safe, fails, until one of here repertoire.

Intelligence at last breaks through the old man's weakened brain and, seizing his violin, he waveringly plays the inspiring strains of the "Marseillaise" as the curtain descends.

The playlet was arranged by Private Hugh Stanislaus Stange, of the Intelligence Division of 27th Division Headquarters and staged by Private Stanley G. Wood. W. V.

RITA BOLAND CLANCY

Theatre—*Proctor's 125th St.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Rita Boland Clancy uses the word petite in her billing and she is all of that. She is also possessed of a pleasant voice, has a great deal of personal charm and her demeanor on the stage, generally, is one that will win favor.

There is nothing very elaborate about the turn. Miss Clancy uses the ordinary theatre drop in one and wears a simple white gown throughout. But her straightforward manner and the clever way in which she renders her comedy, makes the offering a splendid bit of entertainment. Miss Clancy should include one or two more "kid" songs in her repertoire.

A lisping song started the comedienne off nicely, going over with a bang. She then sang a ballad and, after a few explanatory lines, gave a syncopated version of it. A dance to fill in was fairly well done, following which came an Irish character number, one of the best in her collection. Her clever rendition of it got her a big hand.

For the finish, she sang a "kiss" song and followed by singing it as it might be done by one of Flo Ziegfeld's chorus girls, Theda Bara and one of New York's burlesque chorus girls. The way in which she did the latter piece provided a good finish to the act. I. S.

"IN AND OUT OF BED"

Theatre—*Fifth Avenue.*
Style—*Satirical playlet.*
Time—*Eighteen minutes.*
Setting—*Special.*

William Anthony McGuire, in writing "In and Out of Bed," a satire on bedroom plays, has given vaudeville an entertaining little sketch that will undoubtedly hold its own on any bill. He has at the start one of the now popular bed-room scenes, which in itself could be worked out into a successful act. In stopping it short and having the plants discovered, however, he has scored a ten-strike. The five characters, three of whom are planted among the audience, all deliver their lines cleverly. The offering is well written, has a punch, and is neatly staged.

The start shows the rehearsal of a bed-room scene, in which a young couple, on their honeymoon, are seen. The fact that it is a rehearsal is not explained until one of the plants interrupts the proceedings. Just as both of the performers who take part in the Ostermoor scene are supposed to retire for the evening, the woman refuses to go through with her part. The plant, who has the role of the director, then rises and pleads with her to continue. Just as he asks her to go on for his sake, a preacher rises out of one of the boxes and solemnly interposes, "For God's sake, don't!" Some talk ensues with both plants discussing the matter. It develops that the two who are supposed to act the boudoir scene are actually in love. "Simple," says the director, "Get married and then go on with the scene." Without more ado, he orders the clergyman to the stage where the latter starts performing the marriage ceremony. Fortunately the couple have their license ready.

Just as the matrimonial knot is being tied, another plant, in the opposite box from the one used by the preacher, rises and begins a verbal battle with the manager, insisting that the bed-room scene be omitted from his drama, protesting against the manager's inserting it. Of course the latter wins the point, arguing that he is supplying the popular demand. The preacher interrupts the controversy, asking them to act as witnesses at the nuptial ceremony. As they come forward, the wedding is supposed to be completed and the curtain falls.

If there is any fault to be found, it is with the conclusion. The dialogue between the man who impersonated the author and the manager fell below standard. The end came rather abruptly and a better finish should be supplied. I. S.

MELLETTE SISTERS

Theatre—*Colonial.*
Style—*Dancing, singing and piano.*
Time—*Nineteen minutes.*
Setting—*Special—in four.*

Many sister teams resembling each other have gained fame for their dancing and beauty, and it would not be amiss to claim that the Mellette Sisters (Rosalie and Helen) not alone should follow in their foosteps, but could right at this time go into any Broadway production and undoubtedly make good, as they possess beauty of the blonde type and figures that are shapely. In their vaudeville act and they are offering a few songs and dances that received a huge hand at the conclusion of each.

Lew Pollack rendered three compositions and accompanied the girls at the piano, scoring an individual success. However, he should not whistle while playing the popular numbers. A series of four dances was offered with a complete costume change for each.

At the conclusion of the act, the audience applauded loud and long and two bouquets of roses was presented to them. J. D.

VAUDEVILLE

BLYTHE AND GAY

Theatre—125*th Street.* (*Tryout.*)
Style—*Sketch.*
Time—*Fourteen minutes.*
Setting—*Two.* (*Special.*)

These two have a pleasing little playlet that is likely to go over on the better class of small time.

The scene is laid in a room of a boarding house, where a newly married couple are living, or trying to, for, when the play opens, they have sixteen cents as a bank-roll. From the conversation it is gathered that the young man once held down a $45 a week job and his wife was the favorite niece of a rich man, who insisted that the young man leave his job and go to business school to study high finance so that he would be capable of taking care of the fortune the rich uncle intended to leave them.

The young man did so, and when the uncle died they could not find a cent of his money and were left with only his favorite chair.

Finally the young man says he is going to work as a laborer to support his wife and tells her how dearly he loves her. She makes remarks that lead him to believe that the money is in the chair, and just as he is about to break it up, she tells him that her uncle left them the money, but did not allow her to tell him until she was sure he loved her and did not marry her for money. The playlet ends happily.

The girl in the offering plays her part charmingly and the young man is also the possessor of a pleasing personality.

G. J. H.

RECTOR, WEBER AND LANG

Theatre—*Proctor's 125th St.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Rector, Weber and Lang are a singing trio that should be able to find plenty of work in the small time houses hereabouts. While neither one stands out as being a particularly capable singer, they harmonize pleasingly and have a budget of songs that allow them to make the best of their abilities. A blues number could be added to their repertoire to advantage, however.

They started with a comedy song telling about what a time the girls will have when the boys come home, and did well with it. A tenor then rendered a popular waltz ballad in an amber spotlight. Following this, one of them scored the hit of the act with a comedy number in which he went through a pantomime of disrobing. The "Agnes" song was nicely done by the trio and a "kid" song, done ensemble, went well at the finish. I. S.

BARON'S MIDGET HORSES

Theatre—*Harlem Opera House.*
Style—*Trained animals.*
Time—*Twelve minutes.*
Setting—*In four.*

Baron's Midget Horses are well trained and look neat. One of them has been taught several mathematical stunts, such as tapping the number of years old he is, a few examples in adding, subtracting, etc. He has also been trained to answer, by shaking his head, yes and no, to question asked of him, such as "Do you like to work?" "Are 5 and 3 nine?" and so on. Both equines have been taught to prance rythmically, and one of them does a sort of trot to waltz time, circling about gracefully.

The turn should go well, particularly with children. It is an entertaining offering and, in the small time houses, should hold its own in the opening position. I. S.

MAHONEY AND AUBRN

Theatre—*Proctor's 125th St.*
Style—*Juggling.*
Time—*Twelve minutes.*
Setting—*In one.*

Mahoney and Aubrn present the usual routine of club juggling, with some patter to speed things up. There is little out of the ordinary in either, however, and, while it accomplishes its purpose at times, it is sadly lacking in bright lines. The offering is one for small time, which is about all that can be said for it.

Mahoney started by juggling three clubs, keeping up a continual stream of talk while he did so. Aubrn then appeared and they did some stunts together, tossing the clubs at each other speedily at the finish. They then gave another exhibition of juggling, keeping three, four and six clubs whirling.

Juggling acts of this sort usually find it rough sailing unless they contain a great deal of variety, and that is just what this one lacks. The patter helps somewhat, but does not relieve the monotony. The two present a neat appearance and have pleasing personalities, but show almost nothing as far as juggling is concerned. I. S.

EFFIE LAWRENCE AND CO.

Theatre—*Proctor's 125th St.*
Style—*Songs, talk and dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Effie Lawrence is assisted by a man whose name is not announced. She does some fairly good work, but he does not hold his end up very capably. The patter used could be strengthened and one or two of the songs rendered in a better manner, when the offering would be a fair one for small time. It is neither very good nor bad now; simply a small time act.

They started with a Chinese portion in which they used some patter and sang in Chinese dialect. They then discarded the Oriental make-up and the man sang a song, after rendering some patter. Miss Lawrence followed him, arrayed in the uniform of a farmerette and some more dialogue ensued, followed by a double song. She then did a dance, showing some nice stepping, after which her teammate rendered a comedy song that lacked dash. There was then some more patter and another dance by the principal. They concluded with a shimmey song and a dance. I. S.

LOUIS LEO

Theatre—125*th Street.* (*Tryout.*)
Style—*Acrobatic.*
Time—*Twelve minutes.*
Setting—*Full stage and one.*

Leo started his tryout using full stage, but why is something he only can answer. He worked in a sailor's white uniform and started with an exhibition of knots, delivered some poor patter in verse as he worked. A number of tumbling stunts followed and improved the act a bit, as it had been dragging.

He then hit the patriotic chord by using signal flags and translating the code as he signalled. This, even though he used patriotic sayings, only served to slow the act down again. The setting then shifted to one and he gave the feature part of his offering, which consisted of a number of stunts in ladder-climbing. This part really was the whole act and went over.

With a different line of patter and some new stunts for the first half of the offering, it may go over in the small time. G. J. H.

DANCE D'ILLUSION

Theatre—*Proctor's 58th St.*
Style—*Singing and dancing.*
Time—*Sixteen minutes.*
Setting—*Special.*

Margaret DeVon and Ben Mulvey have a song and dance offering which, for some mysterious reason, is called "Dance D'Illusion." Why this appellation has been chosen certainly is not explained by the performance. The title gives one the idea that a classic dancing act is to be presented. But there is nothing even resembling the classic about it excepting a travesty on esthetic dancers that is poorly done and scarcely likely to provoke much laughter. The singing also leaves very much to be desired, especially a popular tune rendered by the woman.

The offering is an elaborate one and fairly well arranged, but the dance enthusiasm is rapidly nearing its end and a dancing act must possess a great deal that is unusual to win success at present. This one does not appear to be able to meet those requirements.

The act began with a Chinese portion that had a good song running through it. It was fairly well done. A song by the woman member of the team was not very well done and the dance with which she followed it was only fair. A shimmey song by the man was followed by a corresponding dance, after which came the travesty. It was overdone and did not draw the laughter it was calculated to produce.

The "Majic" song and dance was then rendered and the manner in which the man discovered his partner standing within the large wreath proved fairly interesting. The closing number, a dance to waltz time, was better than the numbers that preceded it and got them some applause. I. S.

JOYCE AND LEWIS

Theatre—*Proctor's, Mt. Vernon.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

Florence Lewis, formerly of Gould and Lewis, and Frank Joyce, brother of the movie star, are doing a song and dance act, with some talking to fill in. The turn is somewhat crude as yet, but more work will polish off the rough spots, after which it should then be in shape for a swing over the smaller of the big time houses and the better class of small time. They are a personable pair, dance well and present a neat appearance.

Miss Lewis is a difficult dancer to follow, but Joyce knows a thing or two about stepping himself. The two team up well and will be working smoothly before long.

While there is little that is novel in the offering, and the Egyptian travesty at the finish has been seen rather frequently in vaudeville lately in slightly different forms, the good work of the duo should carry them over.

At the start, Joyce sang a song to his partner, in which he compared her to numerous celebrities. They then went into a double dance that was nicely done, Miss Lewis doing some pretty stepping. Some patter went fairly well and then Miss Lewis sang a comedy song. The latter is not very well suited to her voice and did not get over.

An eccentric dance by Joyce was nicely executed. There was then another song by Miss Lewis, after which came the Egyptian travesty, with two stage hands using brooms as fans. Joyce then appeared, attired in comic make-up, wearing a derby, and they did a farce on an Oriental dance in good shape, getting a big hand. I. S.

TAYLOR AND GRATTAN

Theatre—*23rd Street.*
Style—*Comedy playlet.*
Time—*Twenty-two minutes.*
Setting—*In one.*

This is a comedy sketch, treating of conditions as the author imagines they might exist two months after prohibition has become effective.

A fly-by-night movie manufacturer is troubled by his landlord, who demands that the picture man either pay his rent or get out. The movie man is in a quandary, as he has no money. Telling his troubles to his stenographer, however, the latter advises him to cheer up, as she will raise the money in a hurry. Questioned as to how, she uncovers a bottle of booze, and, after informing the audience that it is now Sept. 1, and whiskey is worth fabulous prices, proceeds to telephone around to offer the "liquid joy" to the highest bidder.

She has no difficulty in selling the stuff quickly for $100. The buyer calls to take his purchase away, but instead of paying for it, grabs the bottle and runs.

The curtain then descends for a moment and a scene in one follows. The man is directing a film, and the stenographer is acting one of the characters before the camera. This is all supposed to take place on the street. The woman, incidentally, has a revolver in her hand. While the film is being taken, on walks the fellow who was to have bought the booze, which was to have paid the rent for the movie man. In his hand he holds the selfsame satchel that the stolen booze was placed in.

Seeing the revolver, the booze thief thinks he is being held up, although the camera is directly in front of him, a rather obvious constructive fault which makes the action distinctly illogical at this point. The thief then hands over the bag with the stolen bottle, which, upon being opened in the following scene, brings to light some nine or ten other bottles filled with whiskey.

The sketch is furiously funny for the better part, both in dialogue and action, and both Miss Taylor and Mr. Grattan play their parts well. A rube character who, later, doubles for a copper, is excellently handled, and the booze thief is capably played in approved farcical style by an actor who knows his business. The theme of the piece is timely and, with a week's work, the act can go right into the Palace or any other first class house and clean up. H. E.

POWERS AND WALLACE

Theatre—*Keith's, Jersey City.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*In one.*

Powers and Wallace offer a routine of singing and talking with considerably more of the latter than the former occupying the greater part of their allotted time on the platform.

The pair sit on a bench almost throughout the entire act and talk about how different things used to be down in their old home town. The talk is humorous from beginning to end, and, as delivered, is made exceedingly entertaining. The man speaks with a delightful Southwestern drawl and his "small town chap," in the city for the first time, is very well characterized. The woman makes a first rate straight.

The finish, which finds the couple doing a neatly executed double dance, is a capital bit of stepping. The act is a good number for the pop houses. The couple are refined in their laugh-making methods and, all in all, may readily be rated as a good, dependable act.

H. E.

STOCK REPERTOIRE

SEVEN STOCKS FOR NEW YORK NEXT SEASON

PARK TO HAVE COMPETITION

Stock is coming into its own in New York. At the present time, in the greater city, there are four organizations operating successfully and three more are planned for next season, making seven in all.

Those now running are the Blaney stock at the Yorkville, the Bunting-Jerome stock at the Fourteenth Street, the Fifth Avenue stock in Brooklyn, all dramatic organizations, and the opera stock at the Park, New York, all of which are doing well.

The prosperity of these companies has naturally been noticed by managers, and there has been more than one offer made for three or four New York theatres with the idea of turning them into stock houses.

There are, however, three other companies which will be added next season to those now giving stock. The Blaney's will install a company at Miner's Bronx and the Commonwealth Opera Company will enter the field in competition with the company at the Park.

The Academy, a few years ago, housed a stock company under William Fox's direction and was only withdrawn because business began to slip. The "come-back" of the Fourteenth Street has convinced Fox that there are still stock patrons down that way and his present plans are to install a company of capable players next season in the academy.

PICKERTS OPEN IN RALEIGH

RALEIGH, N. C., March 20.—The Pickert Stock opened at the Strand Theatre on Monday in "Love and Politics." Tuesday the bill was "The Girl Without a Chance"; Wednesday, "My American Hero," and tonight, "So Much for So Much," big business ruling at each performance. Tomorrow's offering will be "Her Unborn Child," and Saturday, "The Land We Love." The company includes Lillian Pickert, Jane Hasting, Helen Graham, Helen Phelps, Ralph W. Chambers, A. J. LaTelle, Ferdinand Graham, Hugh Lester, David Riggan, Clint Dodson, and Baby Carrol. Business is excellent at all theatres. The soldiers are steadily coming home and the city is full of people.

WILKES CO. STARTS FOURTH YEAR

SEATTLE, Wash., March 24.—The Wilkes Stock Company at the Wilkes Theatre today starts its fourth year in this city. During its three years here it has played at the Metropolitan, the old Orpheum, and its present home (formerly the Alhambra). The company has played continuously Winter and Summer, having been closed only a month, all told, due to the "flu" and the recent tie-up caused by the strike. The present company includes Grace Huff, Fanchion Everhart, Cornelia Glass, Jane Darwell, Dorothy Meek, Ivan Miller, Howard Russell, George Cleveland, George Barnes, John Nickerson, Cecil Kirke, Henry Hall, Dick Frazier and John Sheehan. Dean Worley has been manager of the company from the start.

STOCK GETS "EVERYWOMAN"

"Everywoman" has been released for stock by Henry W. Savage. Other Savage productions which stock will get are "Sari," "Have a Heart," and "Pom Pom."

STORK OPENS MAY 1

DAYTON, O., March 24.—The Stork-Brownell Stock will open its Summer season at the Lyric Theatre, here, under the management of Clifford Stork.

HARKINS COMPANY OPENS

YARMOUTH, N. S., March 22.—The W. S. Harkins Stock Company has arrived and opens here next Monday in "Johnny Get Your Gun," with "Broken Threads" to follow Tuesday. On Wednesday the company goes to Windsor for two days with "A Stitch in Time" and "The Woman on the Index" as the bills. Other bills in the company's repertoire are "The Unknown Voice" and "For the Man She Loved." The company, which is very popular in this section, will make a tour of the maritime provinces. The company contains the names of many popular players and is under the stage direction of Dan E. Hanlon.

LEWIS OPENS MAY 8

BELVIDERE, Neb., March 22.—Manager Lewis is making preparations for the opening of the Wm. F. Lewis Stock Company under canvas on May 8. The show will travel this season by auto-trucks and will thus avoid railroad uncertainties. The company will include fourteen players and the repertoire is to consist of "Kick In," "Playthings," "Smiles and Tears," and three other plays to be contracted for. Week stands will be played and Manager Lewis predicts a good season all along the line. The show will play its old territory.

EDDIE MOORE BACK FROM WAR

MONTGOMERY, Ala., March 19.—Sergeant J. Eddie Moore, well known as a band and orchestra leader with stocks and repertoire companies, has been honorably discharged from the army after serving eighteen months at Camp Sheridan, this State. He has returned to his home in this city for a rest before going into vaudeville with a bugle act, which he claims is a novelty.

PLAYING 127TH WEEK

MILTON, Pa., March 24.—The opening here today of the Cutter Stock Company marked the beginning of the 127th week of this organization and Manager Cutter says he intends to double it before he takes a lay-off. Business has been big all through Pennsylvania and the company has played many return dates which have shown as big or bigger returns than the original bookings.

STORK COMPANY OPENS MAY 12

DAYTON, O., March 24.—Clifford Stork is making preparations to open the Stork-Brownell Stock Company at the Lyric Theatre, here, on May 12th for a Summer season. Among the players already engaged are W. O. Miller, George M. Clark, George McEntee, C. Russell Sage and Mabel Brownell.

CELEBRATE 20TH ANNIVERSARY.

WILDWOOD-BY-THE-SEA, N. J., March 24.—Mr. and Mrs. Charles K. Ross Kam celebrated the twentieth anniversary of their wedding tonight at their residence here. The Ross Kams were married March 24, 1899, in the B. P. O. Elks Lodge Room at Hutchinson, Kan., under the auspices of that lodge.

ENGAGED FOR "SIS HOPKINS"

SCHENECTADY, N. Y., March 19.—Jean Wardley is appearing with the Mae Desmond Players this week in "Sis Hopkins," having been especially engaged by Manager Frank Fielder.

CLOSES WITH MANHATTANS

GETTYSBURG, Pa., March 18.—Chic C. Mason closed with the Manhattan Players here last week and has gone to his home for a rest. He will return to musical comedy.

ENGAGED BY CORSE PAYTON

NEWARK, N. J., March 19.—Taylor Graves and Hal Taggert were engaged by Corse Payton to appear this week in "Very Good, Eddie." Business is big.

LYNN TO HAVE TWO STOCK AGAIN

KATZES LEASES CENTRAL SQUARE

LYNN, Mass., March 24.—Next season will again see two stock companies in Lynn, one at the Auditorium, as at present, and the other at the Central Square, which has housed stock companies before, and has also been devoted to movies, but for the last month has been dark.

Harry Katzes, who has successfully conducted stock at Salem, this State, for three years, is the new lessee of the house and intends to install a capable company and give a good line of plays.

His present plan is to open his company here on Labor Day and in the interim make some needed alterations in the house. He also intends to run a series of feature pictures for the Spring season, the first of which is "Hearts of the World," which opens tonight.

Lynn in the past has supported two stocks and, no doubt, will do so again. It has a population of nearly 100,000, with at least 25,000 more in the surrounding districts and has always been accounted a good "show" town, with a decided leaning toward a permanent stock organization.

UTICA DOING WELL

UTICA, N. Y., March 24.—The stock company at the Park Theatre has fooled the wiseacres who predicted a short season for it, and begins its thirteenth week tonight with continued good business. House Manager Charles C. Faust has become very popular with the local theatre-goers for the manner in which he conducts the house as well as for his selection of plays. This week's offering is "The Lion and the Mouse" with Alfred Britton as Jefferson Ryder, Corliss Giles as the son, and Frances Woodbury as Shirley Rossmore. Monday night is bargain night at the house and starts the week off with big attendance.

PLAYERS JOIN OLIVER COMPANY

ST. PAUL, Minn., March 18.—Lester Howard, Fern Hamilton and Winnefred Stockwell have joined the Otis Oliver Players at the Shubert Theatre and are this week appearing in "The Girl He Couldn't Buy." The Players presented "The Naughty Bride" last week and broke the house record. Vade Heilman, the leading woman of the company, returns to the cast next week in "Is Marriage a Failure," after a two weeks' trip to New York. Katherine Kennedy left the company last week to go abroad and entertain the soldiers.

14th STREET OPENS GALLERY

The continued success of the Emma Bunting-Carleton Jerome Stock Players is best exemplified by the announcement that the gallery of the 14th Street Theatre, closed for more than five years, has been opened to accommodate the patrons of that house. Emma Green and Joseph S. Klein, lessees and managers of the house, contemplate incorporating musical comedies into their stock routine.

WILL OPEN WITH SPANISH PLAY

"The Bonds of Interest," hitherto never seen outside of Spain, where it is very popular, will open the season of the Theatre Guild at the Garrick during early April. James Garrett Underhill translated it from Jacinto Benavente's Spanish version. The drama had its premiere in December, 1917, at the Teatro Lara, Madrid.

SAIL FOR LONDON

Royal C. Stout and wife, Ellinor Kennedy, well known in stock, sailed Saturday, March 22, with A. H. Wood's "Business Before Pleasure" Company for London, Eng., where the company opens on April 10. Stout will stage the production and play the role of the automobile salesman, while his wife will play Mrs. Trinson. Stout for years had his own dramatic stock on the road and both he and his wife were popular players.

KELL REFITTING SHOW

SPRINGFIELD, Mo., March 20.—Hustle and bustle is to be seen at the Winter headquarters of the Leslie E. Kell Show, which is getting ready for the opening the first week in April. Kell is making preparations for a long season and is having everything put in the best of shape. The company will number eighteen people, including a band and orchestra.

OPEN UNDER CANVAS MARCH 31

GADSDEN, Ala., March 24.—The Paramount Players closed their opera house season last Saturday and open under canvas at this place next Monday. Rehearsals started today, and with the additions Manager Russell has made to his company he believes he has the best Summer organization he ever had and one of the best that will go out.

MASON STOCK REHEARSING

ROBERSONVILLE, N. C., March 24.—Rehearsals of the Mason Stock Company are under way and by the end of the week the company will be ready for its opening under canvas next Monday. The show goes out this season with the best roster and list of plays it has ever carried.

JOINS HOLYOKE COMPANY

HOLYOKE, Mass., March 24.—Dorothy Blackburn has signed with P. F. Shea as leading woman of the Shea Players at the Holyoke Theatre and opens April 7 in "The Easiest Way." Miss Blackburn has been associated with Shea's stocks in Worcester and Yonkers, N. Y.

HOPKINS CHANGES TITLE

"The Jest" has been selected as the title for Sem Benelli's play, heretofore called "La Cena Delle Beffa." Arthur Hopkins is producing it and will give it its premiere at the Plymouth on April 9. John and Lionel Barrymore will be in the leading roles.

LOVENBERG SIGNS EDITH LYLE

PROVIDENCE, R. I., March 24.—Edith Lyle has been engaged by Manager Lovenberg as leading lady for the Spring and Summer season of the Edward F. Albee Stock Company at the New Albee Theatre.

JOBBING WITH COLUMBUS STOCK

COLUMBUS, O., March 22.—Gwendolyn De Laney and Edward Roberts have joined the stock company at the Grand Theatre, having been especially engaged to appear in "Very Good, Eddie," next week.

DEMOREST STOCK OPENS APRIL 7

WADESBORO, N. C., March 24.—The Demorest Stock Company opens under canvas at this place on April 7. Manager Ona Demorest will be here this week and rehearsals will commence next Monday.

JOBBING AT UNION HILL

UNION HILL, N. J., March 24.—Frederick Smith, Herman Gerald, S. K. Whitmore, Joseph Singer and Walter McCullough are jobbing with the Keith Players at the Hudson Theatre.

BLANEYS PLAN BRONX COMPANY

Charles E. and Harry Blaney are planning to install a Summer stock company in Miner's Bronx Theatre, headed by Cecil Spooner. The opening will probably be on June 2.

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, MARCH 26, 1919

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.
HARRY F. ROSE, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Doringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

WHAT'S THE DIFFERENCE?

Carl Laemmle, head of the Universal, is greatly perturbed, if a signed statement appearing in the trade papers recently may be taken as a true indication of his feelings; said perturbation being the direct result of a haunting fear that the Universal may be asked to employ a young woman whose sole claim to movie distinction arises from the fact that she has attained some newspaper notoriety.

Coming from Laemmle, such a statement contains elements of genuine humor that cannot fail to raise a smile of derision from the student of movie history, when it is remembered that for years the Universal specialized in such elevating and highly educational film productions as "Traffic in Souls," "Where Are My Children," and similar photoplays purporting to be "moral lessons," but which, in fact, were nothing but morbid appeals to theatrical sensation seekers.

These pictures derived their basic stories from the very source that Mr. Laemmle would now have us believe is so abhorrent to him, the so-called sensational newspapers, and in the case of "Traffic in Souls" every effort was made by the Laemmle organization to take advantage of the "White Slave" agitation, current in the papers at the time, in order to attract patronage to the theatre at which the picture was playing.

There is little or no difference between exploiting a personality that has achieved notoriety and an idea that springs from the same source. Both are exploited by movie concerns with one idea in mind, the making of money, and the exploiter of the idea can ill afford to cast opprobrium on the exploiter of the personality.

All talk about moral lessons, educational values, etc., as advanced in the case of "Where Are My Children," which was based on the subject of illegal operations, and which, at best, was a vulgar public discussion of a clinical theme, is just so much "bunk." If someone must throw mud at the practice of putting notorious women into pictures, let it be someone, by all means, whose glass house is not so distinctly visible to the naked eye as that in which Laemmle makes his abode.

FRANK DUMONT

The death of Frank Dumont, in Philadelphia, last week, marks the passing of the last of the old time minstrels actively engaged in the profession. It is true that a few old timers, like Joe Norcross, still put on the burnt cork, but they are singers, and while always identified with minstrel troupes, are not minstrel men in the sense that Dumont was.

Frank Dumont was one of the men who helped to make minstrelsy, and perhaps the very last to sustain it, for his home of minstrels, in Philadelphia, for the last quarter of a century or more is the last theatre in the United States to be exclusively devoted to burnt cork performances.

Dumont entered the business in the early '70s, and in his time was associated with such stars as Billy Birch, Dave Wambold, George Backus, Hughey Dougherty, Ad Ryman, John L. Corncross, Billy Emerson, Dan Emmett, Lew Simmons, E. N. Slocum, and a host of others equally well known. He saw minstrelsy grow to be one of the big ends of the show busines, with theatres all over the country devoted to it, and with troupes, or "parties," as many of the traveling minstrel companies were called, touring the country. And he lived to see the brightest stars in his line cross the River Styx, and one by one the theatres on whose stages the end men had played the bones and tambourines for years to a delighted public, drop out until his was the sole remaining house where blackface entertainment was provided.

With Dumont's passing the last remaining link between the old time and the modern school of minstrelsy is broken. The last pillar of the one time popular entertainment has fallen, and, to quote Billy Birch 'way back in the '80s, "the most versatile minstrel the stage ever saw" has ceased to be.

MOVIES NOT EVIDENCE

The ruling by Judge Seeger in the Supreme Court of Mineola last week, that motion pictures are not competent court evidence, is a judicial decision that furnishes food for thought. The importance of the ruling can be best judged when it is realized that it forms a precedent which will be used hereafter in future court cases where it is attempted to use movies as any form of evidence.

The ruling was made when District Attorney Lewis proposed to show the Court and jury a motion picture of the scene of the Malbone street tunnel wreck last November, in his prosecution of Thomas F. Blewitt, the B. R. T. superintendent, on the charge of manslaughter. In making his ruling, Judge Seeger said:

"I can't believe all I see in the movies, and I'm not going to ask this jury to do so."

This is the first instance where the competency of photography, as court evidence, has been questioned. Since the art was discovered, still photographs of persons, places and things have been used as either direct or corroborative evidence in thousands of trials, and, up to the present case, the motion picture has also frequently figured as evidence and been accepted as competent.

This barring of the movie from court casts an aspersion on the camera, and destroys the value of the saying which Dion Boucicault, in writing "The Octoroon," put in the mouth of Salem Scudder when he showed a photograph of McClusky killing Paul, "the apparatus can't lie!"

THE ABSENTEES

(Reprinted from the Stars and Stripes, Feb. 28, 1919)

The lucky Americans were those whose training in civilian life fitted them for service when the war call came. They did not have to face the dismaying and sometimes impossible task of learning all over again. It was their rich privilege to have something besides musele that the country wanted. Of such were the doctors and nurses. Of such were the actors.

The A. E. F. was still young when the appeal went back across the Atlantic for showfolk to entertain us—an appeal that still stands, for the response to it never met the demand.

The difficulties which beset the fairly willing players were many. Red tape by the mile, passport piddling, enraging delays of months and months—all these things clogged the machinery of good will. That they were not insuperable, however, is evidenced by the fact that more than 700 players are here now. Some of them came at great personal sacrifice, most of them are thoroughly familiar now with the discomforts of our existence, many of them are solid for life in the hearts of young America.

It is in honor of these 700 that it is worth recording with what singular unanimity the big stars stayed away. With a few exceptions, the ones who could best have afforded to come, those great favorites of the theatre whose names are printed largest and whose pockets are stuffed fullest, failed to answer the call. Name over the 20 or 30 best known men and women of the American stage and see how many of them came. One or two, perhaps. No more. The luxury-loving, overpaid, overpraised crowd, the spoiled children of America—they are strangers to the A. E. F.

Probably all will be forgiven. Or rather forgotten. Probably there will be no great reckoning. And yet—and yet some of us can't help hoping that some fine night, at the first performance of an all-star production on Broadway, the greatest applause, the reception that will fairly stop the show, will be accorded not to one of the advertised stars but to some little soubrette, because there will be some soldier out front who will remember that once upon a time she was one of them in France.

THANKS PERFORMERS

Editor New York Clipper.

Dear Sir: The chief concern of all of us, nowadays, is the reconstruction of the returned soldier, and the fact that we are receiving such wonderful aid from the members of the theatrical profession who visit Battle Creek, prompts me to write to you regarding it.

Through the courtesy of Mr. Butterfield, owner, and George Shaffner, manager of the Bijou Theatre, Battle Creek, Mich., the full bill from that theatre is put on in the Red Cross House at the Base Hospital weekly. Mr. Shaffner furnishes his orchestra, too, and the result is mighty satisfying to the wounded boys, who fill the house to overflowing. Bijou day is a big day at the Base Hospital.

On Wednesday, March 12, the musical comedy "Pretty Baby," managed by George Graves, was put on in splendid style. The following members of the profession took part absolutely without recompense: Eddie Raye, Lew Hampton, Marion Cavanagh, Helen Brandon, Harry McGregor, Eddie O'Neil, Curley Bowen, Helen Carigan, Virginia Lee, Johnnie O'Neil, Verna Elliot, Katherine Oaks, Helen Oaks, Alice Simpson, Billy Osborne, Elsie Morton, Margie O'Neil, Dollie McGregor, Peggy Dutton.

Will it be possible, through your columns, to publish a recognition of their unselfish service? It will be appreciated.

Sincerely,
Emery H. Jarvis,
Associate Field Director, American Red Cross, Base Hospital.
March 21, 1919.

TWENTY-FIVE YEARS AGO

Lottie Gilson played at Tony Pastor's Theatre, New York, for a run.

John T. Ford died at Baltimore.

Keith's new theatre, Boston, opened March 26 with "Ship Ahoy," led by Milton Aborn; Lydia Jeamans Titus and Fred J. Titus; Alice J. Shaw, Mulanbark's Arabs; Julie MacKey; Guibal and Greville; Morris Cronin; Crescendo Brothers, Monroe and Mack and the Nawns.

The McCoy Sisters were with Albini's Company.

The Wilmots, bicyclists, were featured at Kosher and Bials, New York.

The "Harlem Coffee Cooler," Frank Craig, beat Fred Morris in eighteen rounds.

Rialto Rattles

VAUDEVILLE PROVERBS NO. 6
A week in New York is worth two in the bushes.

THEATRICAL MYSTERY NO. 36
Why are butlers in movie society dramas always named Wilkins or Tompkins?

MORE TRUTH THAN POETRY
Said the actor to the agent:
"Any opening will do."
Said the agent to the actor:
"Take the one you just came through."

BOTH MORNING AND EVENING
Jack Dunham says the ticket specs are certainly up against a tough proposition when one stops to consider that the *World* is against them.

THINGS WORTH HAVING
Oscar Jurney's plans for the forthcoming outdoor season.
Bert Williams' skill as a pantomimist.
Smith and Austin's assortment of sure-fire hokem.
A forty week route for next season.

THINK WELL NOW, BOYS
A prominent theatrical critic stated in an article recently that, in his opinion, there are only twenty-five first-class acts currently appearing in vaudeville. Think well now, boys, before you decide who the other twenty-four acts are.

JUST A SUGGESTION
When a vaudeville actor flops, hereafter, it might be a good idea to take a hint from those two champion alibi guys, Jack Johnson and Fred Fulton, and say that the show was a fake, instead of blaming it on the spot, the audience, the author or the agent.

SOUNDS REASONABLE
Joe Brady has written a new song about the bone-dry question which he calls "Whiskey, Wine and Beer." The new number, according to Joe, is great as a finish for any act. We can believe that alright; whiskey, wine and beer always having been great as a finish for any act.

SIGNS OF SPRING
Bill Lykens was seen last week dusting off his pearl grey derby.
Brady and Mahoney have started on their fortieth tour of the Loew Circuit.
Someone is talking of combining all of the picture theatres in the country into one big circuit.
Plans are already being made to launch another burlesque circuit.

SOMETHING TO BE THANKFUL FOR
The Greenwich Village Players are going to produce a new play shortly called "Shakuntula," written over 1500 years ago. Well, there's one thing to be thankful for, anyway; the audience that attends the premiere won't have to sit and listen to the author, stand up and mumble one of those rambling curtain speeches, that always ends with "I thank you."

SHOULD PACK 'EM IN
Now that Anniversary Bills are a trifle old-fashioned and most of the other publicity stunts used to attract patronage to vaudeville theatres, have outworn their usefulness, some enterprising manager might frame up a bill that contained no prohibition gags, bench acts, accodion players or society dancers and advertise it as the biggest novelty performance in years.

VAUDEVILLE VETERANS
"Thanks for the applause—but I deserve it."
"Where were you born? California. What part? All of me."
"You talk like a fool. Well, if I didn't, you wouldn't understand me."
"I have an uncle who is a hundred and eight, who drinks and smokes to beat the band. Oh, it'll get 'im yet, if he keeps it up long enough."

BURLESQUE

NEW CIRCUIT INCORPORATES IN JERSEY

BARTON IS GENERAL MANAGER

Surrounded by the utmost secrecy, the National Burlesque Association, reported to have the backing of men thoroughly qualified to guide it to success, was formed last week at two meetings, one held at the Hotel Knickerbocker and the other in Jersey City. After they were over, papers of incorporation were filed in New Jersey setting forth that it was capitalized at $25,000, and that the incorporators were Joseph P. Murray, holding eight shares, and S. Muzzey and F. Stanley Saurmann, holding one share each. The Corporation Trust Company, of 15 Exchange place, Jersey City, was given as the statutory agent.

The papers state that the wheel will conduct a booking agency, operate theatres, produce shows and build houses.

The incorporators named above, however, are only dummies, used for the purpose of concealing the real men behind the project and, when the names of the latter are disclosed, it is said that Warren Irons, of Chicago, will be found to be the president of the association. John F. Walsh, of Philadelphia, secretary and treasurer, and Charles Barton, general manager. Twelve men, it is said, will act as the board of directors, and will be chosen at the next meeting of the association, now set for the middle of April.

Rumors of what houses are to be used by the new wheel were afloat all week, but Barton states that only sixteen have been actually leased up to the present time, although ten more, he states, are ready to be signed up. Twenty-five, he says, will be all the circuit will attempt to use next season, when it plans to get into operation. Labor Day is the actual date set for the wheel to start. It was learned, however, from some one in authority, that they have two houses in Chicago, one each in Detroit, Indianapolis, Washington, Baltimore and Pittsburgh, two in Philadelphia, two in New York and one in Brooklyn. But it is claimed they will have two more in Brooklyn before the next meeting of the directors.

It was also decided at the meeting that the franchises given out would be for five years and cannot be cancelled. This was done, it is claimed, to protect the producers.

It is said that there are a number of comedian producers now on the Columbia Circuit who have applied for franchises, and that General Manager Barton is acting on these applications.

One who is mentioned as being among those who will receive a franchise is "Sliding" Billy Watson. Ed. Lee Wrothe is another name that rumor has it will receive a franchise.

No doubt Barton will announce, in another week or so, just who have been granted franchises.

It was also stated by one who claims to know that the circuit will not extend west of Chicago.

Representatives of the circuit are now traveling around the country looking over prospective houses and it is said that offers have been received from some cities, where men of means are ready to build houses.

AL RAYMO IS BOOKED

Bookings have been arranged for Al Raymo, the Italian character comedian who is featured with the "Parisian Flirts" for the Summer season, by Bob Baker. Raymo will offer a new single. He starts at the close of the burlesque season.

LEAVE "CHEER UP, AMERICA"

Edward Lambert, Leo Hayes, Betty Powers and Edna Mays will close with "Cheer Up, America" at the Empire, Newark, Saturday night.

Miss Powers soon retires from show business to join her husband, who has just returned from overseas and is now located in Washington. Ben Rubin, a vaudeville man, will replace Lambert. He was booked by Roehm and Richards.

BEDINI SIGNS NEW PEOPLE

Jean Bedini has signed a few more performers for his "Peek-A-Boo" Show, to have the Summer run at the Columbia. They are Victoria and Georgetta, the University Trio, Kelsa Brothers, Joe Cook, Frankie James, Emmy Barbier, Bolzar Sisters, and Minnie Amato.

There are several more principals to be announced later.

GOING TO ENGLAND

Roehm and Richards closed contracts last week with the Moss Circuit, of England, for Shirley Sherman and "The Five Jazz Beans." They will open in London in May and will play all the large houses of the Moss Circuit. They sail late in April.

MABELLE GIBSON HAS PARTY

Mabelle Gibson, prima donna of the Al Reeves Show, who is also a Brooklyn girl, was tendered a theatre party at the Casino, Brooklyn, last Tuesday evening. Judge Steers, of Brooklyn, and ex-District Attorney John Clark were in the party.

RETURNS TO EMPIRE

William Perrano has been discharged from the service and has returned to the Empire, Brooklyn, as property man through the courtesy of Manager James Curtin. Perrano has been in camp the last seven months.

TO MARRY A SOLDIER

Katherine Page, last season with "Sliding" Billy Watson, but now in a cabaret in Harlem, is to marry Sergeant Wernert, a soldier at Camp Upton, early next month.

VIVIAN LAWRENCE CLOSES

WASHINGTON, D. C., March 22.—Vivian Lawrence closed a five-week engagement at Fox's Folly, this city, today. She has returned to New York.

JOINS "GIRLS FROM FOLLIES"

Tom Robinson opened with the "Girls from the Follies" at the Star, Brooklyn, Monday. William Jennings has closed with the company.

BEDINI SIGNS FRED HALL

Fred Hall, who closed with the "Pacemakers" last week, has been engaged as straight man for Jean Bedini's show for next season.

WILL MANAGE "PACEMAKERS"

CHICAGO, Ill., March 22.—Bob Schoenecker has been appointed manager of the "Pacemakers," relieving Joe Standish.

JOINS "BEAUTY TRUST"

Eugene Rauth joined the "Beauty Trust" in Waterbury last week, doing an Irish comedy part.

CLOSES AT UNION SQUARE

Edith Burton closed at the Union Square last Saturday night. She is going into a revue.

TEMPLE QUARTETTE CLOSES

The Temple Quartette has closed with the "Beauty Trust" and is working in vaudeville.

BURLESQUE CLUB MEMBERSHIP GROWING

SIXTY-ONE JOINED RECENTLY

The recent efforts of the officers of the Burlesque Club to build up that organization by giving social nights and other special events, have proved successful, and have brought the membership up to the 300 mark within the last week.

At a meeting held last Friday at the club rooms, the names of sixty-one new members were passed upon and much new business was transacted.

It was decided to change the beginning of the fiscal year from June 1 to May 1, which met with general approval, as the majority of the burlesque companies close on or before the first of June, and the burlesquers get away for their Summer vacations.

By setting the club year one month ahead, the officials believe that, with many managers and performers in New York during the first weeks of May, there will be a better opportunity of securing new members.

This view is held by President Henry Jacobs and his coworkers and that it is well founded is proved by the fact that many persons have refused to join the club in midseason, saying they will wait till the beginning of the club year. Then, on June 1 they would not be in New York, having closed their season.

The dues will be $9 a year, as heretofore, and the present members will be credited with the dues for the month of May, which they paid last year, and will therefore have to pay but $8.25 on May 1.

The date of the annual outing was also advanced and was set to take place during the latter part of June, instead of in July, as heretofore. The outing committee was named to make arrangements for the affair, the members being Henry C. Jacobs, chairman; Will Roehm, Frank Eldredge, Dan Dody, J. J. Williams and Sam Schoeniger.

Another social night will be held the third Friday in April. It has not yet been decided what kind of a night it will be.

The club rooms are to be redecorated shortly and arrangements are under way for the enlargement of the present quarters.

GEORGE BELFRAGE IS MARRIED

CINCINNATI, O., March 24.—George F. Belfrage was married in this city tonight, after which a wedding banquet was served in the Grand Ball Room of the Hotel Gibson.

Belfrage is the owner of the "Hip Hip Hooray Girls," playing the Olympic Theatre this week. Mrs. Belfrage, whose stage name is Helen McClain, is prima donna of the company.

SCRIBNER IS BACK

Sam Scribner, general manager of the Columbia Amusement Company, returned to his office in the Columbia Theatre Building Monday, after an absence of six weeks, spent with his family at Palm Beach and White Sulphur Springs.

CALLED OFF MATINEE

LONG BRANCH, N. J., March 22.—"Hello America," playing the Broadway Theatre, here, called off the matinee on account of the warm weather yesterday.

ENGAGED AS LEADER

George Keller has been engaged as leader of the "Sight Seers."

Burlesque News continued on Pages 25, 28 and 30

"BURLESQUE REVIEW" LIVELY SHOW WITH ELABORATE SETTINGS

"The Burlesque Review," this week's attraction at the Columbia, is well presented with elaborate scenery, handsome costumes and has plenty of "pep." "In Bagdad" is the title of the book, and "Aladdin's Lamp" is the main feature.

Zella Russell and Harry K. Morton are the principal actors in the series of lively events, in which are evolved many pretty stage groupings, which are given in the form of manifestations of Ali Baba, who transports the entire outfit backwards two thousand years, into the days of the Arabian Nights.

Miss Russell shone resplendently in a series of the modiste's creations that class with any seen at the Columbia this season. A jet trimmed black gown with silver panels was used for her first appearance and she was evidently kept busy off stage, during the entire afternoon, getting in and out of such other wonderful creations, as a cerese Velvet; a charming bridal outfit under a magnificent coat of gold cloth; a Persian effect of gorgeous design, and several others.

Her singing in the various numbers under her direction and her piano playing in her specialty scored the usual hit. She was also at her best in her exchanges of pleasantries with the comedians, incidental to her character of Exema, the harem keeper.

Harry K. Morton exploited his famous clowning talk and walk, to the utmost, and in the Bagdad Glide number he fairly outdid himself by the display of numerous acrobatic stunts, funny steps, dances and falls, and especially his burlesque on the snake dance, which caused roars of applause.

In the "Women of Today" number, different teams of girls represented farmers, firemen, mail carriers, policemen, taxi drivers, aviators, sailors and finally soldier girls. During this number Morton indulged in comedy, and during the doll song, rendered by Miss Russell and Walter, Morrison gave his mechanical doll bit.

The various love-making and kissing scenes in which Morton took part, were keyed up to the right pitch and he knew when to cease.

Irene Meara is back in the cast, working with all the snap looked for from this gingery little performer, and the "Bombashay" number introduced her properly to the Columbia audience. Her "Lingerie" number was appropriately costumed and for the finishing chorus the girls, led by Miss Meara, discarded their cloaks and appeared in various styles of the flowing draperies which one sees in the Broadway shops.

Eleanor Harte, the prima donna, has suitable vocal requirements, and in her duets with Morrison, the male "vocalist" in the cast, contributed several good doubles, in addition to her own numbers. The operatic medley, "Here Comes the Bride," in which a comedy ceremony is perpetrated by Russell and Morton, included various choruses of popular songs appropriate to a wedding, and concluded with an operatic selection, well rendered by Miss Harte and the entire company.

Anna Sawyer showed various styles of Oriental trousers and tunics as the conjurer, and she acted well and scored a hit in her duet with Morrison, who sat in one of the upper boxes, for this occasion.

Jim Daley had a fair chance at the comics and proved to be a valuable feeder for Morton.

Harry Emerson was the policeman looking for the man with the counterfeit money, in the first part, also the auctioneer in the slave mart scene, and played both roles with the exactness resulting from his schooling.

The show should easily succeed in keeping up the rush for seats at the Columbia.

MIL.

MELODY LANE

ANTI-GERMAN MUSIC LEAGUE IS FORMED

Mrs. William Jay Launches Nation-wide Movement to Bar German Music from America

Mrs. William Jay, the woman who was chiefly instrumental in preventing the presentation of German opera at the Lexington Theatre, has commenced arrangements to form a nation-wide league to oppose all efforts to popularize German music in America.

Mrs. Jay took an active part in preventing a German concert arranged for March 27 at the Hotel McAlpin and also brought about the discontinuance of preparations for a memorial concert on April 10 at Carnegie Hall at which the American dead in France were to have been honored with a programme including German music.

"There can be no doubt," said Mrs. Jay, "that there has been a concerted effort to put German music before the American public as an opening wedge in the endless German propaganda with which America has become familiar. The boldness of the movement reached its zenith when announcements printed entirly in German were sent out for a totally German program to be given at the McAlpin. The management of the hotel has refused to tolerate the concert, but coming as it did right after the stopping of the German opera project at the Lexington Avenue Theatre, and followed as it was by the effort to include German music in a memorial service for the American dead at Carnegie Hall, it must be recognized that the time for nation-wide activity in this matter is here.

"I would be glad of co-operation in an effort to bring a stop to this subtle and most appalling of all German propaganda, and for that purpose have decided to form a league to be called the Anti-German Music League. There will be no charge for admission to it, and I would be glad to have those who wish to join it communicate with me at my home, 21 West Fifty-eighth street. Public opinion alone can combat this evil."

Mrs. Jay said that those who were in sympathy with the pledge of the organization needed no other qualification for membership. The pledge reads:

"Realizing the persistence of German musical propaganda, which is increasing, I pledge myself to boycott all concerts and institutions that continue exploitation of German music and German kultur before the world is assured of German reform and German repentance."

In her personal effort to halt the musical propaganda, Mrs. Jay recently wrote to the Board of Education, protesting against the use of German selections in the music memory tests which are part of the grammar school curriculum. Her protest was based upon a letter which she received from "An American Mother," who explained that she had lost a son in France and had no intention of letting her small children learn or become interested in anything German.

Mrs. Jay received a communication yesterday from Arthur S. Somers, president of the Board of Education, in which was enclosed a letter sent to Mr. Somers in answer to his calling Mrs. Jay's letter to the attention of the assistant musical director of the public schools.

In the letter George H. Gartland, assistant musical director, informed Mr. Somers that it had been decided to ban Schumann's "Traumerei," Wagner's "Evening Star" romance and "Pilgrim's Chorus" and Liszt's Hungarian rhapsodies. However, "Who Is Sylvia?" and "Hark, Hark, the Lark," will remain in the list because of the fact that they are based upon English texts. Mendelssohn's "Spring Song" and Handel's "Messiah" are also permitted to remain.

JAY WITMARK BACK FROM TRIP

Last week spring came in smiling, and with her came Jay Witmark, of M. Witmark & Sons. For he had just returned to New York from another of those periodical trips to the trade in Chicago, Detroit and other cities en route, and this time brought with him a sheaf of orders that they are still counting and filling at the Witmark Building. He said that practically every trip he had taken so far, since he started the habit, had witnessed a distinct improvement in business and conditions generally on its predecessor, and added that this March trip was so far ahead of all its predecessors in the excellent results it brought and the hopeful outlook it revealed, that superlative adjectives were all that adequately met the case.

JAZZ SONGS A HIT IN SCHOOL

A substitute music teacher in a Newark, N. J., school last week put the question of the pupils' favorite style of music to a vote and unanimously they voted in favor of the rag-time and jazz tunes. Not one in the room voted for the classics and the teacher who had been attempting to teach the children one of the songs from the school book asked that the favorite song be named in order that it could be sung.

In rapid order came "Minnie Shimmie for Me," "Ja-Da," "Smiles" and a half dozen more of the most popular numbers. When questioned regarding it the teacher said that the music room was the place for recreation and the children should be allowed to sing their favorite songs.

OLD HIT STILL SELLS

Howard Swope, a Cincinnati insurance man, was around the Friars' Club last week proudly displaying a good sized check received from M. Witmark & Sons. The check represented the past six months' royalties on the sale of the old instrumental number, "The Mosquitoes Parade," written by Swope more than twenty years ago. Swope, was in those days known as one of the Whitney Brothers, who presented a musical act in vaudeville. The Whitney act was one of the standard attractions of twenty years ago and was a success in both this country and England.

MARSHALL IN VAUDEVILLE

Henry Marshall, the songwriter and composer, is in vaudeville with a seven-year-old partner billed as Adelaide. The child is an infant wonder, discovered in Philadelphia by Harry Jordan and Bart McHugh, and the act wherever it has been seen has scored a hit of great proportions. Unfortunately, on account of the child's years a permit to play in New York has not as yet been obtained and Marshall is compelled to play the towns where the ruling in regard to children appearing on the stage is not so strict.

RUTH ROYE A SONG BOOSTER

Ruth Roye is, according to Harry Von Tilzer, a song booster in a class all by herself. Miss Roye went into the Palace theatre bill on Tuesday of last week, replacing Sidney Phillips. One of her feature songs was "Put Him to Sleep With the Marseillaise and Wake Him Up with an Oo La La" and Harry says that during the week over twenty-five acts called at his office and learned the song, all of them stating that they had decided to use it after hearing Miss Roye sing it.

THIEVES GET BERLIN'S CAR

Automobile thieves saw Irving Berlin's car standing unattended in front of a Brooklyn theatre one night last week and immediately took possession of it and started off at a great rate. The songwriter came out of the theatre just in time to give the alarm and after a spirited chase the machine was recovered and the bandits taken to jail.

PHONOGRAPH RIGHTS TO SONG IN DISPUTE

Riccordi Co. Seeks to Enjoin Columbia Phonograph Co. from Making "Pal of Mine" Record

Riccordi & Co., the music publishing house, has brought a suit against the Columbia Phonograph Company asking for an injunction restraining the defendants from manufacturing and selling a phonograph record of a song entitled "Dear Old Pal of Mine," by Harrold Robe and Lieut. Gitz-Rice.

The song in question was bought by Riccordi & Co. from the authors, copyrighted and published. The Columbia Phonograph Company had it sung by Oscar Seagle and made a record of it, their contention being that Riccordi & Co. did not acquire or own the phonograph rights to the song and that they were privileged to use it if they so chose.

The case was heard before Judge Mayer in the United States District Court last week, and the important question as to whether the making and selling of a phonograph record of a copyrighted song is an infringement on the copyright is the point at issue. According to a recent court decision, "rights" to a play embrace the motion picture rights, whether the latter are expressly stipulated in the contract or not. In other words, "rights" include all rights unless the same are specifically retained. There are many who maintain that the same should also apply to a song, and that when a publisher buys a song, his copyright protects it from every kind of an infringement.

Nathan Burkan, who appeared for the plaintiff company, asked that the court issue an injunction restraining the defendants and stated that the damages suffered were in excess of $250. No accounting of the profits of the Columbia Phonograph Company accrued by the sale of the record was demanded. The judge, after hearing arguments, reserved decision.

WALKER PLACES COMEDY HIT

One of the new comedy songs which is scoring a big hit in France is called "Toot Sweet" and is by the American composer, Ray Walker, who went abroad with one of the first entertaining units. Edouard Salabert, the French music publisher, has obtained the publication rights.

The lyric is by Henry Marcus, who is working with Walker on a number of new comedy songs.

FUND FOR YOUNG COMPOSERS

A plan to raise $175,000 to insure the founding of a musical department of the American Academy in Rome where deserving young composers may be sent for a three years' course, was advanced at a meeting held at the residence of Otto Kahn last week. The speakers were Mr. Kahn, Frank Seymour, Grant La Forge and others, all of whom favored the project.

BROOKLYN HAS NEW MUSIC FIRM

A new publishing house has opened offices at 197 Havemeyer street, Brooklyn. The name is M. F. Meyers Music Publishing Co. and the new house will publish instrumental music exclusively. The first release is "Jazz-A-Muffin," a jazz one-step by Sam Meyers and M. F. Grump. Morris Grupp, the trombonist with Eva Tanguay, is featuring it.

STANLEY MURPHY GETS $1,200

The subscriptions for the benefit of Stanley Murphy, the songwriter, who is now at a State Asylum on Long Island, suffering from a nervous breakdown, now amounts to a little over $1,200.

Murphy, according to physicians, is suffering from an incurable malady.

RING HAS NEW "YIP-I-ADEE"

Blanche Ring has a new chorus song which, according to St. Louis newspapers, is another "Yip-I-Adee." Miss Ring appeared at the Orpheum Theatre in that city and the number caught on immediately. It is called "All Those in Favor Say Aye." Stern & Co. publish it.

HARE MAKING RECORDS

Ernest Hare, the young singer, who so successfully played Al. Jolson's part in "Sinbad," while the comedian was ill recently, is making a number of records for the big phonograph companies. One of the best are "You Can Have It, I Don't Want It," from the McKinley Music Co. catalogue.

VAN & SCHENCK WRITING SONGS

Van and Schenck, the vaudeville team, have taken up the song writing business and during the past few months have turned out a number of clever songs. One of the best is called "Grape Juice Bill," a comedy prohibition number, the lyric of which is by Andrew B. Sterling.

IT'S A LISPING SONG

"Thtop Your Thtuttering, Jimmie," a song recently purchased by the Leo Feist house, is not a stuttering number as published in various newspapers, says Phil Kornheiser. It's a lisping song, anybody can see that, says the professional manager.

McKINLEY SONGS SCORE

"You Can Have It, I Don't Want It" and "Sweet Hiawaiian Moonlight," two recent publications from the McKinley catalogue, are already in the "hit" class. Scores of well-known singers are featuring these songs with much success.

STASNY SONG WINS CUP

The A. J. Stasny Co. won another cup at a song contest held in Philadelphia last week. The number which was awarded the prize is "Can You Imagine." This song also won a cup at a contest held in Newark a few weeks ago.

"RAMBLE" HAS SUCCESSOR

"Didn't He Ramble?" George Primrose's big comedy song hit of twenty years ago, has a successor in "On the Ozark Trail," a clever number by Will Skidmore. Joseph W. Stern & Co. publish it.

WILLIAMS HAS NEW SONG

Bert Williams, at the Palace Theatre this week, is scoring one of the big hits of his act with the new McCarthy & Fisher song, "You Can't Have the Key to My Cellar."

SONG DEMONSTRATOR FOR VAUDE

Irene Le Clair, a pianist and song demonstrator, who for the past year has been connected with the F. W. Woolworth, Springfield store, is going into vaudeville.

DUDLEY'S SHOW REOPENS

Bide Dudley's musical show, "Come Along," which closed recently to permit recasting, reopened in Hartford, Conn., on Monday night.

DORR ON SOUTHERN TRIP

Eddie Dorr, of the Harry Von Tilzer Co., left on Monday for a trip through the South.

GLOGAU IN NEW POSITION

Jack Glogau, who for the past year has been connected with the Al. Piantadosi Co., is now with the McCarthy & Fisher Co.

BILLY GEDNEY WITH STASNY

Billy Gedney has joined the professional staff of the A. J. Stasny Music Co.

ALL THE WORLD HA

WE HAVE "EYES" TO SING, AND OH WHA

Artists Who Took Our Advice On "Kisses" Have Thanked Us For It

You Will Bless Us For Giving You "EYES"

Eyes That Say I Love You

By FRED FISHER

Not too fast

I've oft-en heard it said that eyes are win-dows of the soul, And
A moth-er tells her ba-by just by look-ing in it's eyes, A

in that lit-tle game of love, they play the lead-ing role, I've stud-ied ev'-ry col-or, and
doc-tor with a sin-gle glance, knows where the trou-ble lies, We tell a cook that's clever that

learn'd to re-a-lize, The wond'-rous charm that lies with-in a pair of ro-guish eyes.
she must Hoo-ver-ize, But you can't tell a wom-an just by look-ing in her eyes.

rall.

rit.

CHORUS

Eyes that are al-ways tell-ing lies, naught-y eyes Eyes

p-f

Copyright MCMXIX by McCarthy & Fisher Inc. 224 W. 46th St., N.Y. City
International Copyright Secured *All Rights Reserved*

KEEP "EYES" ON YOUR LIPS AND YOUR AUDIENCE WILL KEEP THEIR EYES ON YOU

DOUBLE VERSIONS, MALE OR FEMALE, AND ORCH

BOSTON
240 Tremont St.
Jimmie McHugh, Mgr.

CHICAGO
Grand Opera House Bldg.
Ez Keough, Mgr.

PHILADELPHIA
Keith Theatre Bldg.
Irving Mills, Mgr.

ST. LOUIS
401 Calumet Bldg.
Nat Binns, Mgr.

SAN FRANCISCO
507 Pantages Theatre Bldg.
Harry Bloom, Mgr.

DETROIT
Tuller Hotel
Billy Priest, Mgr.

McCARTHY & FISHER,

224 West 46th S

HAS "EYES" TO SEE

OH WHAT EYES! OH, WHAT A SONG!

that are blue or grey What do they want to make those eyes at me for, at
you for, Just to steal your heart a - way, Eyes
that can fool the ve - ry wise, Wick-ed eyes, Eyes that can look you
thru, But of all the eyes I see, on - ly two look good to me, They're the
eyes that say "I love you."
you."
1.
2.

Eyes That Say I Love You - 2

Feast Your Eyes On These Extra Choruses

We Have a Dozen More

EXTRA CHORUS

Eyes—those hypnotic movie eyes—Bara eyes;
Eyes that you can't forget.
There are the eyes of pretty Norma Talmadge;
They will fill you with regret.
Eyes that you want to idolize—Petrova eyes;
Eyes that you know are true.
But of all the eyes I prize, give me Mary Pickford's eyes;
They're the eyes that say "I love you."

EXTRA CHORUS

Eyes that melt you with a glance—eyes of France:
Eyes that will not behave.
What do you want to make those eyes at me for,
Just to make my heart a slave?
Eyes that are like the summer skies—Irish eyes;
They set your brain awhirl.
But there's just one kind alone that can make you leave your home,
They're the eyes of the Yankee Girl.

EXTRA CHORUS

Eyes that Levinsky Cohen made—wedding eyes.
He heard her father say,
"What do you want from me the ready cash for?
Can't you wait for her wedding day?"
Eyes that were beaming with surprise—married eyes;
Just as the check came due,
To the bank he went next day, but the teller said B. K.
He's got nothing but I. O. U.'s.

EXTRA CHORUS

Eyes that the Allied Nations made—happy eyes;
Eyes that are bright and gay.
Wonderful eyes they made at Woodrow Wilson
When he said they must obey.
Eyes that the French and English made—peaceful eyes,
Just as they heard him say,
"We'll have freedom everywhere, on the land and in the air,
'Neath the eyes of the U. S. A."

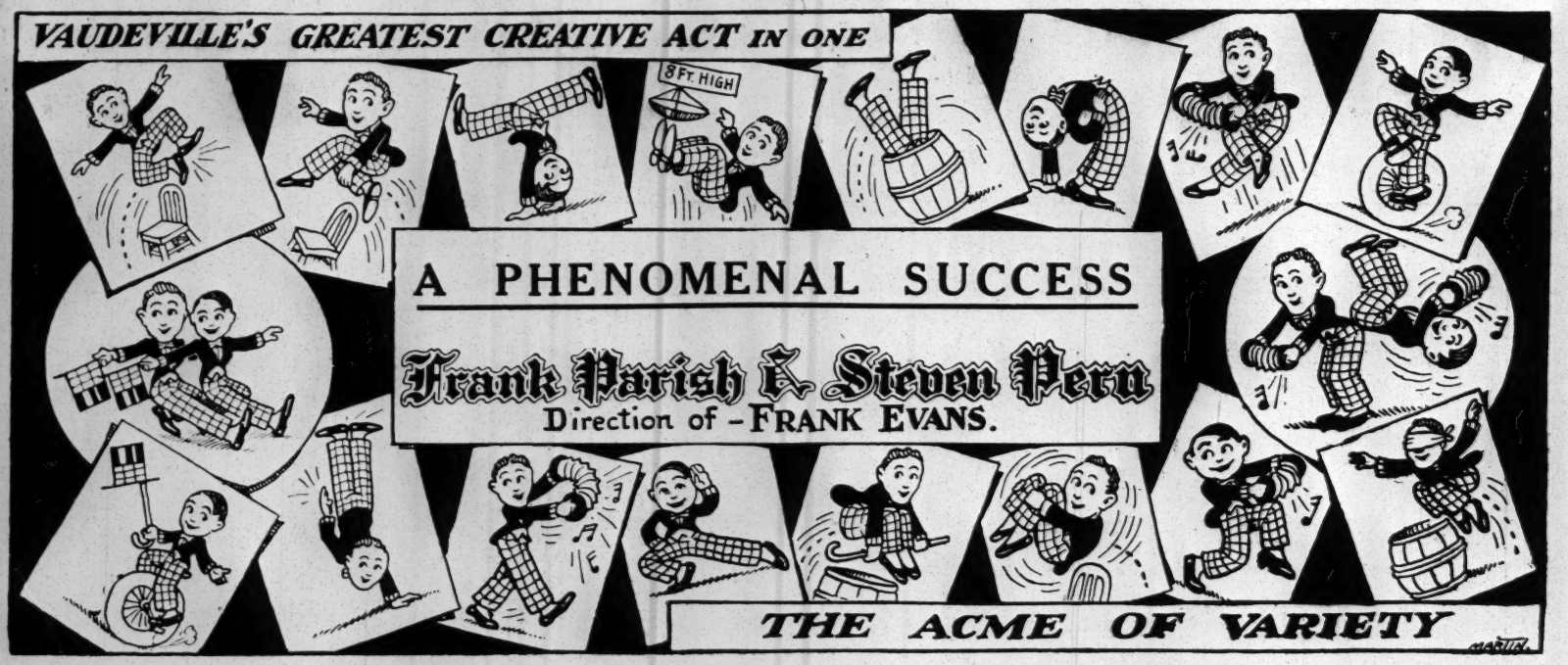
ORCHESTRATIONS IN ALL KEYS NOW READY

ER, Inc., Music Publishers

46th Street, New York

JACK MILLS, Professional Manager.
JOSEPH MITTENTHAL, General Sales Manager.
GEORGE A. FRIEDMAN, General Manager.

THIS WEEK, KEITH'S PALACE THEATRE
New York City


VAUDEVILLE'S GREATEST CREATIVE ACT IN ONE
8 FT. HIGH
A PHENOMENAL SUCCESS
Frank Parish & Steven Perry
Direction of - FRANK EVANS.
THE ACME OF VARIETY

AMERICA'S REPRESENTATIVE VERSATILE ARTISTS

FRED MARDO

Is Now Giving His PERSONAL ATTENTION to the

FRED MARDO VAUDEVILLE AGENCY

Tremont Theatre Building, 176 Tremont Street, Boston, Mass. Phone: Beach 94.

New England Managers desiring standard acts, and **Artists desiring New England time** or wishing **desirable Sunday engagements,** communicate direct with **Fred Mardo,** at the Boston address, or see him personally in the **New York office, 508 Putnam Building,** every Tuesday and Wednesday.

"SWEET MELODY"

A Haunting Tune that Sticks

Wonderful harmony. Get a copy and see! For professional copy and orchestration send late program. Address

MGR. E. FORTUNATO

9 South Fifth St., Philadelphia, Pa.

JIMMIE HODGES' ATTRACTIONS
4-SHOWS NOW PLAYING-4

Jimmie Hodges Musical Comedy Co.

Pretty Baby Eastern—Pretty Baby Tabloid
Jimmie Hodges Company with himself
Can use a few more chorus girls
Address **J. E. EVISTON,** General Manager,
Mozart Theatre, Elmira, N. Y.

READ THE CLIPPER LETTER LIST.

FOREIGN NEWS

WOODS PAYING BIG RENT

LONDON, March 22. — Managers are wondering how A. H. Woods, who recently leased the Savoy Theatre from Gilbert Miller, under a 50 per cent of the gross arrangement, with a guarantee of $2,500 weekly, is going to present plays at the theatre with a profit to himself. For the Savoy, playing to capacity, cannot do above $10,000 a week. And if Miller receives $5,000 of that weekly, Woods will have to present plays there with a very small or inexpensive cast if he expects to make a profit.

The rental Woods is paying for the Savoy is one of the largest for a theatre in England. The house is owned by Mrs. Doyley Carte, who leased it to H. B. Irving at a rental of $450 a week. Irving rented the house to Miller, the latter taking it over for a term of forty-four weeks at a rental of $900 a week, which is double the amount Irving is paying. Now Woods is paying Miller almost three times the amount the latter was paying.

Incidentally, Gilbert Miller, who is an American, and the son of Henry B. Miller, has within the last three or four seasons become one of the most successful producing managers in London.

BID $700,000 FOR TIVOLI SITE

LONDON, Eng., March 24.—A London syndicate, headed by William Williams, the Kinema man, has made an offer of $700,000 for the old Tivoli Music Hall site in the Strand. The site was first offered for sale in 1915 by Farebrother, Ellis & Co., but, owing to the restrictions imposed by the Defence of the Realm Act, no purchaser was found. For some time, the site has been occupied by the Canadian Y. M. C. A. Beaver Hut. While the present negotiations have not been completed, it is generally expected that the sale will go through.

The Williams Syndicate propose to erect a building designed as a "super-kinema and restaurant," so constructed that it can be used as a first class West End theatre or music hall.

FILMS GET DUNDEE THEATRE

LONDON, Eng., March 24.—Her Majesty's Theatre, Dundee, has been acquired by the company connected with the La Scala Picture Palace, that city, and will commence, at once, to make alterations for turning the house into a cinema theatre. Under a new name, the house will open in October with pictures as the attraction. With the passing of Her Majesty's from a dramatic house, there will be no place of amusement of this character between Edinburgh and Aberdeen, a condition which has not existed since the theatre was built thirty-four years ago.

"ZIG-ZAG" CLOSES IN PARIS

PARIS, France, March 24.—"Zig-Zag," the London, Hippodrome revue, has been withdrawn from the Folies Bergere after a four-months' run and a variety program has taken its place, with a wrestling tournament as an extra attraction. A new revue by Lemarchand and Rouvier will shortly be given.

L. Volterra is making alterations in the Theatre Rejane, which is closed for the present, but will be re-opened shortly with a new play by Max Dearly, at which time the house will be renamed the Theatre de Paris.

BOOKING SOLDIER ACTORS

LONDON, Eng., March 24.—Among the returning soldiers who have been booked by Charles Gulliver since the truce was signed are: The Lecardo Bros., Murfayne, Jock McKay, Syd Moorhouse, Victor and George Videos, Matthew Boulton, Ryder Davis, Fred Cooper, Charlton, Bert Dale, Bex and Bex, Frank and Elsie, Tilley and Wagner, Jelf, Bemard St. Weston, King and Mayfair, Neville Delmar, Julien Henry, Anthony Keith and company, Kelly and Partner, E. D. Nicholls and company and Phil Ascot.

DRURY LANE SALE DEFERRED

LONDON, Eng., March 24.—The sale of the Theatre Royal, Drury Lane, has been deferred, the directors having reconsidered the proposals for buying, and, by making changes in the directorate, have strengthened their new stand. The highest cash offer, $950,000, would have provided a distribution of about $7 per share, which was deemed insufficient. Sir Alfred Butt, Thomas Beecham and William Boosey have each been offered a seat on the Board and there is every likelihood they will accept.

U. S. PLAYS GO STRONG

CAPE TOWN, South Africa, Jan. 24.—At the Opera House here the new American company which arrived last week presented a number of American plays, among which were "Nothing But the Truth," "The 13th Chair," "Daddy Long Legs," "Mrs. Wiggs of the Cabbage Patch" and "Turn to the Right." The company included Edward Donnelly, J. Pendleton, Charles White, Richard Scott, Eileen Errol, Florence Roberts, Alma Vaughan and Naomi Rutherford.

SOTHERN'S TO LIVE IN ENGLAND

LONDON, Eng., March 23.—E. H. Sothern and wife, Julia Marlowe, who are now living here, will take up their permanent residence in Broadway, a little village a few miles west of Stratford-on-Avon, where many literary and artistic persons make their homes. Among Mr. and Mrs. Sothern's neighbors in Broadway will be Mary Anderson (Mrs. Antonio Navarro), who has long lived there.

AUSTRALIAN LAW COURTS BUSY

SYDNEY, Australia, March 2.—There are many theatrical cases in the courts here at the present time, most of the litigants being prominent in the show world. Daisy Yates is suing the J. C. Williamson firm for £1,000; Eva Kelland is suing the Tivoli Circuit, and Ben and John Fuller are defendants in an action brought by Sir Hall Caine regarding "The Woman Thou Gavest Me."

DALY GETS STEVENS PLAY

LONDON, Eng., March 13.—Arnold Daly has arrived here and arranged with James Stevens for a dramatization of "Mary, Mary," one of Stevens' successful stories. Daly has also commissioned James Burke to write a play for him. He may produce both here before he returns to New York, but he intends to take a number of plays back with him to the States.

WOODS TO BUILD IN LONDON

LONDON, March 22.—A. H. Woods announced here today that he had completed contracts for the building of a modern American theatre in this city on Shaftesbury Avenue at a cost of $500,000. He will have it modelled after the Woods Theatre in Chicago and will use it exclusively for the production of plays imported from America.

MORLEY TRIES OUT NEW REVUE

LONDON, England, March 14.—Victor Morley, who recently came here from America to produce, tried out "America, 1919," a musical revue, at Manchester. Sir Alfred Butts and J. L. Sack viewed the production.

VIENNA PLANS TO GIVE OPERA

VIENNA, Austria, March 18.—Plans are being made for the production next October at the Opera House of Richard Strauss' new opera, "The Woman Without a Shadow."

WILL GIVE FRIDAY MATINEES

Arrangements are now being made by Lee Shubert to present a number of one-act plays at special matinees given on Friday by the East West Players, of which Gustav Blum, co-author of "A Sleepless Night," is director.

CHICAGO NEWS

OUTSIDE BOOKERS HAVING HARD TIMES THESE DAYS

Former Big Incomes Have Dwindled Until Many Are Threatening to Go to New York, Where They Think There's a Better Chance to Get Along

The outlook for outside bookers here seems to be dark since the Marcus Loew and Pantages circuits have severed connections, and the more or less large incomes hitherto derived by a number of these bookers have taken a decided drop.

Some of the bookers themselves, having become dejected, have taken a decided drop "too much," as was evidenced last week when an agent with offices in the Majestic Theatre building, who ordinarily was never known to drink, was reported to have visited McVickers to see an act "lit to the eyebrows."

This agent's income is reported to have dwindled from an average of $200 a week to about $50 a week. Nor is the drop in earnings remarkable when it is considered that these bookers, for the most part, have all suffered a drop in their incomes of from fifty to eighty-five per cent.

The fortunate ones appear to be those holdings franchises with the W. V. M. A., Keith Circuit, Orpheum and Interstate circuits. And even among these business has been rather poor of late. Many are talking of going to New York and establishing offices there.

W. V. M. A. NOT IN STATELAKE

It developed this week that the Western Vaudeville Managers' Association will not have offices in the New Statelake building, owing to the fact that there is not enough office space in the new building to accommodate all theatrical concerns. The big booking offices have made arrangements to take over the entire second floor of the Loop End building, just opposite the New Statelake, where they will locate early next month. All ten per cent agents will also lease offices in that building.

SEIZE PROCEEDS OF BALL

Two bailiffs made a sudden raid upon the box office at Celtic Hall last week, while a dance was in full sway, and collected $402. They took the money after serving a writ of attachment upon John L. Harrington, who has an interest in the hall. Josephine McGrath, who lost a sealskin coat at the hall last year, secured a judgment for the amount taken, and the bailiffs collected it for her. A policeman attempted to stop them, thinking a hold-up was going to take place.

THEATRICAL ATTORNEY BONDED

Edward J. Ader, one of the most prominent theatrical lawyers of this city, has been bonded over to the Grand Jury for his connection with a recent investigation into the Consumers Packing Company, which is claimed to have proven a fraud. John Cantor, also known by many professionals, has been held for the Grand Jury, charged with having used the mails to defraud. Many vaudevillians are reported to have invested money in the packing company scheme.

CHOSE SITE FOR NEW HOUSE

The rumors that Cohan and Harris were to build two new theatres in this city have at last been confirmed. They have selected the site at Dearborn and Lake Streets and will build a house to seat 1,500 people. The houses will be built opposite one another, and both will have the same seating capacity. The house on Dearborn and Lake Street will back up to the new Statelake Theatre, which opened with vaudeville last week.

SHAYNE STILL HERE

Edward Shayne, formerly one of the leading bookers of the Western Vaudeville Managers' Association, is still in Chicago, but has not made any announcement as to his future connections. However, he is seen continually in the offices of the W. V. M. A., and reports are afloat that he may again return to the fold.

"GIRL BEHIND GUN" CLOSING

"The Girl Behind the Gun" will close at the Colonial next week, to be succeeded by Fritzie Scheff in "Glorianna."

WANT HOSPITAL SINKING FUND

Judge Joseph Sabbath, newly elected president of the American Theatrical Hospital Association, has gone for a short vacation and expects to return shortly to call the organization together for the purpose of forming a sinking fund for the institution. Aaron J. Jones, head of the Jones, Linick and Schaefer Circuit, and treasurer of the Association, is in California.

DID $197,862 IN TEN WEEKS

"Business Before Pleasure" did $197,862 in its ten weeks' run at the Garrick Theatre. New Years week the box office is said to have reached $27,847. The show will close the week of April 19 and be succeeded by Bertha Kalich in "The Riddle: Woman."

STATELAKE DOING WELL

Since the opening of the new Statelake Theatre, business has been exceedingly good. The fact that an act of reputation will head the program each week is given credit. Business at McVicker's, its closest rival for small time vaudeville, has not been injured. Both houses report excellent patronage.

LOOKING FOR HOUSE

William Harris, Jr., is in Chicago endeavoring to locate a theatre in which to house Fay Bainter in "East is West." The Studebaker Theatre will undoubtedly be the theatre secured for Miss Bainter's production.

COOK OUT UNDER BOND

J. Norman Cook, found guilty of the murder of William Bradway, is at liberty under bond awaiting the granting of a new trial.

FORM REVUE CHAIN

Al Laughlin and Emile De Recat are reported to have formed a sort of a revue chain. They anticipate having revues at Riverview Park, White City, Edelweiss Gardens and the Chicago Winter Garden.

WRITES "WHO MARRIED MARY"

Sam Salomonsky, prominent in theatrical circles in this part of the country, is the author of a musical comedy production, entitled "Who Married Mary."

"YANKEE PRINCESS" CLOSES

Boyle Woolfolk's "Yankee Princess" has closed. Elmer Cloudy, who was with the production will join "Woolfolk's Stars" to play leads.

PLAYING TO $16,000 WEEKLY

Guy Bates Post has again extended his engagement at the Studebaker Theatre and will now close his local engagement on April 19. The production has been touching around $16,000 weekly.

SUCCESSFUL NEW YORK APPEARANCE AT

KEITH'S COLONIAL THIS WEEK (March 24)

ROSALIE—MELLETTE SISTERS—HELEN

"IN A VARIETY OF SONGS AND DANCES"

Assisted by LEW POLLACK

OTHER NEW YORK TIME TO FOLLOW DIR. ARTHUR KLEIN

THE MORAK SISTERS

IN AN AERIAL NOVELTY

WEEK MARCH 24—ROYAL WEEK APRIL 3—FIFTH AVE.

DIRECTION—CHARLES BERNARD

LADY ALICE'S PETS

This Week (March 24) Keith's Palace Theatre DIR. WM. LYKENS

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB
General Booking Manager

EDGAR ALLEN
Manager

Personal Interviews with artists from 12 to 6, or by appointment

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass. All correspondence answered.

RECOLLECTIONS

Five Operatic Soloists in "From Grand Opera to Rag"

A SCENIC PRODUCTION

ETHEL MILTON & CO.

In "MOVIE MINNIE"

By WILLARD MACK

WANTED

By a discharged soldier, position as pianist in vaudeville or picture theatre. Experienced union man. Address ARTHUR DUPAW, 233 North Street, Burlington, Vt.

Released! "JAZZ-A-MUFFIN" Released!

By SAM MEYERS and M. F. MEYERS

A Great Jazz One-step for Dumb-Acts, Musical Acts, Dancing Acts, etc.
Send 15 cents for Full Dance Orchestrations.

M. F. MEYERS MUS. PUB. CO., 197 Havemeyer St., B'klyn, N. Y.

CHAS. ROOT & WHITE, WALTER

ECCENTRIC SONGS AND DANCES

PAYNTON, HOWARD AND LISTETTE

IN A REAL VAUDEVILLE FROLIC DIRECTION—CHAS. BORN HAUPT

Howard Hall is ill at the Grenoble Hall.

Rube Goldie and **Al Fisher** are doing a new act.

Charles Dillingham has returned from Palm Beach.

Moore and Moore are doing a new act in vaudeville.

Mrs. Harry Shea is at her home suffer- from influenza.

Marion Weeks has been added to the cast of "A Night Off."

Anna Held, Jr., has a new act in which Jack Gilfoil assists her.

Julius Tannen has left the stage and gone into the waist business.

William Fleming and Co. have closed a tour of the Pantages time.

John Westley and **Dianthia Pattison** have been engaged for "I Love You."

Peggy O'Neil will succeed **Audrey Maple** in the cast of "Tumble Inn."

Averill Harris has been engaged for the leading male role in "Susan Lenox."

Daisy DeWitt has signed to appear in "The Midnight Whirl" at the Century.

Harry Hanlon is now stage manager of "Listen Lester," at the Knickerbocker.

Roley and **O'Neill** have been reunited and are doing a vaudeville act together.

Ralph Ash and **Sam Hyams** have a new act which they are presenting.

Katherine Emmet left town last week to join **Ruth Chatterton** in her new play.

Mary Takala has signed with the Military Maids Burlesquers for next season.

Madeline Marshall has been engaged by the Shuberts for the role of Ruth in "Susan Lenox."

Frank Royde is the stage manager of "The Burgomaster of Belgium," **Maurice Maeterlinck's** play.

Grace Carlyle was compelled to leave the "Aftermath" while on tour because of a nervous breakdown.

Lieut. Bernard Granville, recently back from the front, has been engaged by **A. H. Woods** for "Call a Taxi."

Florence Dupont, of the Bowery Burlesquers, has fully recovered from her recent illness.

Gussie Bohnort, who has been ill for two weeks, is again t work in the Fallow office.

B. McDaniel, a musician, will be discharged from the American Hospital, Chicago, this week.

The Capital City Five, four men and a woman have a new act which they are now presenting.

Ellis Antkes has opened an office in the Columbia Theatre Building as a public stenographer.

Rice and **Newton** plan to play vaudeville to the Pacific coast, traveling with an automobile.

Luella Davis has a new singing and piano playing act in which she is assisted by Blossom Peal.

The Gliding O'Mearas will present an entirely new dance offering after the closing of this season.

William "Smiley" Corbett, one of the owners of the City Hall Hotel, Chicago, is hovering between life and death from an attack of pneumonia.

ABOUT YOU! AND YOU!! AND YOU!!!

Nan Halperin, who has been dangerously near death at Youngstown, Ohio, is on the road to recovery.

Beatrice Hereford has changed her matinee at the Booth Theatre from March 21 to March 31.

Billy Montgomery and **Minnie Allen** formed a team last week and will present an act together shortly.

Claude Cooper is the assistant stage manager of "The Burgomaster of Belgium," now at the Belmont.

Paul and **Arnold** will do Overseas League work in "At the Art Store," written for them by **Allen Tenney.**

Julia Donohue, who has been ill for five months, has returned to the ballet, in "Everything," at the Hippodrome.

Fay Warren, soubrette with **Matt** Kolb's "Darlings of Paris," is in Chicago, recovering from a serious operation.

Bert Angeles is staging a new dancing act for Helen Namur, which will have an early showing at Keith's, Jersey City.

W. B. Murray is doing the press work for "The Burgomaster of Belgium," which opened at the Belmont Monday night.

Ned Kornblite, David Cohen and **Fred J. Gillen,** of Binghamton, N. Y., incorporated the Armory Theatres Company on March 22nd.

Harry L. Cort, who was to sail for Europe, cancelled the passage last week because his father arranged matters by cable.

Phyllis Carrington sailed for France March 20 under the direction of the **Overseas League,** to entertain the American soldiers.

Walter J. Plimmer, of the Strand Theatre Building, is suffering from an attack of tonsilitis which has confined him to his home.

Gertrude Beck resumed her tour at the San Francisco Hippodrome last week, having recovered completely from her recent illness.

John E. Coutts, of **Coutts** and **Tennis,** has been confined to his home for the last week as the result of a cold and general indisposition.

Raymond Hitchcock will play the part of Koko, in "The Mikado," to be produced by the Commonwealth Opera Company this Summer.

Ted Beall, scenic artist for "Let's Beat It," has his wodks on exhibition with the rest of the **Kemmel Club's** exhibits at Kennedy's studios.

Al Jolson, having recovered from an attack of influenza, returned last week to the cast of "Sinbad" at the Forty-fourth Street Theatre.

Mildred Bronell, the whistling comedienne formerly in "Alone at Last," has become associated with **Evangeline Weed,** the booking agent.

Millie Rogers, formerly at Churchill's, is showing a novelty dancing revue specially written for her by Allen Behr and staged by Hal Lane.

Bert Taub has joined the "Pretty Baby" show which opened Monday in Harrisburg. He is the leading man. His wife is also in the cast.

Denman Maley, Harry Clarke and **Anne Sands,** of "The Kiss Burglar" company, were guests of the Theatre Assembly at the Hotel Astor last week.

Parquetta Courtney, leading woman of the Armstrong Musical Comedy Co., is in St. Mary's Hospital, San Francisco, where she underwent an operation.

Elizabeth Murray, Sophie Tucker, Adelaide and Hughes, Lew Cooper and Bert Hanlon appeared on the bill last Sunday night at the Winter Garden.

Helen Collini, booked at Proctor's Mt. Vernon the first half of last week, went out of the bill after playing both shows on Monday on account of a cold.

Roi Cooper Megrue has returned from the South, where he has been working on "Coffee for Four," which is to be in the nature of a sequel to "Tea for Three."

Ann MacDonald is the latest addition to the cast of the "Marquis de Priola." She is playing the role of Mme. De Valleroi. **Jane Grey** previously had the part.

William B. Friedlander, the composer, who went to Youngstown, Ohio, when **Nan Halperin,** his wife, fell ill, became sick himself. He is laid up, but is improving.

George Davis, who plays a policeman in the Hippodrome cast, came home with his wife last week and found that robbers had left only the sink and the walls in his house.

Virginia Pearson, who was recently injured in an automobile accident, has been removed to her home. She expects to resume her work on the screen in the near future.

Florence Lynn, who appeared in **Grace George's** company last season, has signed with **Winchell Smith** and **John L. Golden** as general understudy for "Three Wise Fools" and "Lightnin'."

Bessie McCoy-Davis is planning a testimonial benefit to the Salvation Army for April 27 at the Metropolitan Opera House. It is expected that the performance will net $20,000.

Bessie Clayton, the dancer, injured an ankle in Youngstown, Ohio, last week, while dancing. The injury may turn out to be worse than presumed at first, as it is feared a bone is broken.

Walter Betts has resigned as manager of Keeney's Theatre, Brooklyn, and has gone to Lake Placid for a rest. Betts, who had been with Keeney for five years, has been in ill health for some time.

Taylor Granville is in the Research Hospital, Kansas City. He is featured in "The American Ace," which has been forced to cancel some of its dates on the Orpheum Circuit because of his illness.

Vivian Hurlock, a member of **Pepple** and **Greenwald's** "Hello People, Hello" Company, underwent a serious operation at the American Theatrical Hospital, Chicago last week, and is reported as doing splendidly.

F. A. Gladdin, a Chicago booking agent, underwent an operation last week, for a ruptured appendix. He is reported to be doing well under the circumstances and his physician holds out great hopes for his recovery.

Viola Fortescue, daughter of the late **George Fortescue,** has been presented with a Red Cross pin with her name engraved on a certificate in recognition of services rendered in behalf of that organization's war activities.

Ed Santos and **Johnny Webb** are presenting an act in vaudeville called "The Custom Officer and the Wop," written for them by **Santora.** They are routed over the M. V. M. A. time, and will tour the middle west and coast.

Mary Garden, who conducted the French benefit show at the Metropolitan Opera House on March 25th, will take the total proceeds to France herself and will there present the sum, probably about $50,000 to the Secours Franco-Americain.

Edward R. Crisman, who lets automobiles pass over his chest and who was hurt while a member of the "Good Luck, Sam" company, has been discharged from the army and now has a new act, which is being booked by **Charlotte Kay.**

Oscar Eagle is staging his fifth big production in six months. He started with "An Ideal Husband," which was followed by "Some Time," "The Meeting of Molly" and "A Sleepless Night." He is now completing the direction of "Susan Lenox."

Billy B. Van, in the "Rainbow Girl," in Philadelphia, made a hurried visit to New York last week, and cleared a profit of $10,000 when he sold a place of amusement which he owns in New Hampshire to a concern that will use it as a motion picture studio.

Grace Henderson, Marjorie Dean, Joseph McCauley, Beatrice Prentice and **Geoffrey Stein** have been engaged by **Frank Conroy** for "Shakuntala," the Fifth Century Hindu play to be presented at special matinees at the Greenwich Village Theatre.

Harry L. Knapp, Charles H. Bonte, J. O. G. Duffy, Herman I. Dieck, W. R. Murphy and **S. R. Snackenberg,** all Philadelphia newspaper critics, were entertained by **Channing Pollack** and **Edgar Selwyn** at a performance of "The Crowded Hour" last week.

Joseph E. Gilbert, Louis Silver and **Thomas F. Burke,** last week incorporated at Trenton, N. J., the Franklin Improvement Company of Hoboken. The company is formed to conduct theatres and motion picture houses and is capitalized for $100,000.

Joseph Sullivan, the stage director, last week was declared a judgment debtor on a note for $1,000 executed by him in favor of **John T. Ford,** which Ford assigned to **Alexander S. Green.** The note was not paid and Green secured judgment in the Supreme Court.

Gertrude Vanderbilt, Sophie Tucker and her jazz band, **Doraldina, Johnny Dooley, Bert Williams** and the New York Syncopated Orchestra, with **Will Marion Cook,** entertained at a "Reisenweber Star Carnival" for men of the 27th Division at the Park Theatre last Sunday.

Billy Dodge and **Frisco Devere** expect to open early next week in a song and dance act in which they have combined. **Dodge** recently left **Stan Stanley's** act, and **Miss Devere** is the daughter of "Big Bill" Devere. Both performers have appeared in cabaret reviews on the Coast.

Minnie Fisher is back on the stage with the Fanchon Marco review at the Casino, San Francisco, having recovered from her recent injury. She fell some time ago while doing her strong jaw act at Vallejo, Cal., and smashed three ribs. This injury confined her to a hospital for about a month.

Winifred Gilraine, for eighteen months the "Girlie" of Bankoff and Girlie, and who more recently has apeared in vaudeville in an act with **Herford Hartwell** and the **Dancing Buds,** called **Winifred Gilraine and Company,** opened in White Plains last Monday with her act thoroughly revised.

Josephine Emory, Anna Browning, Nell Browning, Walter H. Poulter, G. Emmett Whittaker, E. H. Loeffler, D. Franklyn Ramsey, F. H. Livingstone and **Phil Duggan** are members of the "Playthings" company, which opened last week in Allentown, Pa., for a tour of Pennsylvania, New York and Canada.

ANNOUNCEMENT

The NATIONAL BURLESQUE ASS'N (Inc.)

Presenting Guaranteed First Class Attractions
STARTING SEASON 1919-20

Offers to Producers and Managers a Circuit of Not Less Than 25 Solid Weeks

Can use a few more First Class Theatres. Will either lease or play on percentage.

Address all communications to

CHAS. E. BARTON, General Manager

Crescent Theatre Building, Flatbush Ave. Ext. and Fulton Street, Brooklyn, N. Y.

ANNA ARMSTRONG

INGENUE—GIRLS FROM THE FOLLIES

At Liberty for Next Season

GET ME DOING BUMPS IN THE DRUNK SCENE

STAR, BROOKLYN, THIS WEEK
OLYMPIC, NEW YORK, NEXT WEEK

OFFERS ENTERTAINED FOR NEXT SEASON. IF ANY MANAGER WANTS A REAL PRIMA DONNA HE SHOULD STOP IN AND SEE ME WHEN AL REEVES' SHOW IS PLAYING NEAR HIM.

MAY-BELLE GIBSON

LYRIC PRIMA DONNA

Address EN ROUTE, OR 10 COURT SQUARE, BROOKLYN

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON
FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn

WANTED

FOR NEXT SEASON FOR

"Bostonian Burlesquers"

A GOOD TRIO OR QUARTETTE TEAM OF MEN, one capable of playing good straight, two principal women, good novelty musical act. Address CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

WANTED-THOSE AT LIBERTY

Who have had Burlesque experience as Prima Donna, Ingenues, Soubrette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. FOLLY THEATRE, Pennsylvania Avenue at Ninth Street., Washington, D. C.

BURLESQUE NEWS

(Continued from page 16 and on 28 and 30)

HARRY STEPPE IS THE LIFE OF THE "RAZZLE DAZZLES"

The "Razzle Dazzle of 1918," featuring Harry Steppe, was at the Star last week. This show was caught early in the season, and, to our way of thinking, is about the same as it was then, except for the wear and tear on the costumes and scenery. They surely look well for this time of the season.

Of course, Steppe is the one big feature of the show. His portrayal of the Hebrew merchant, as found on the East Side, is more natural than any in burlesque. His style of working is very near to life. He is funny and injects most of the comedy into the show. He also works clean, never once resorting to anything that is off color.

Mike Fertig hasn't much to do in the first part, but he makes up for it in the burlesque, when he puts over a corking good "Wop." His dialect and make up are in keeping with the part. He has a corking good singing voice and puts a number over well.

Charlie Lane is doing the second comedy part in a Hebrew role. His make-up and work does not conflict with Steppe.

Palmer Hines, a neat looking straight who rejoined the show recently, has been in camp for several months. He handled the part satisfactorily and reads lines well.

Billy Halperin and Lew Denny are doing bits, of which they take good care.

Syd Dunn is one of the few ingenues who has been at this house who possesses a good singing voice. She knows how to get a number over and was repeatedly encored last Thursday night. She reads lines well, likewise.

Percie Judah, a classy looking leading woman, knows the art of costuming. Her gowns look well and she wears them nicely. She also does well in the scenes.

Grace Flettler is the other woman in the cast.

The show opens as Miss Judah steps out in one before a plush drop and, with a pretty little speech, introduces the principals.

Fertig and Dunn offered a neat singing specialty of two numbers.

Halperin and Denny worked hard in their dancing specialty in one and were awarded a good hand as a result.

The "drinking" scene went over with Steppe, Lane, Halperin, Denny and the Misses Judah and Dunn in it.

A good laughing act full of comedy was offered by Steppe and Hines. The "hypnotism" part was funny the way Steppe, Lane and Hines did it.

Fertig and Dunn offered another specialty in the burlesque. It was a comedy "Wop" act and was well received. They dressed the act nicely.

The girls work well in the chorus to get the numbers over. SID.

SMILING NELLIE WATSON
SOUBRETTE — DAVE MARION'S "AMERICA'S BEST"

BESSIE BAKER
DON'T DO ANYTHING UNTIL YOU HEAR FROM ME — PAT WHITESHOW

FRANK LAMBERT
CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN
SOUBRETTE—PARIS BY NIGHT

FLO WELLS
PRIMA DONNA — FRENCH FROLICS

GEORGE S. KINNEAR
JUVENILE MERRY ROUNDERS — DIRECTION CHAMBERLAIN BROWN

BOUTTE and CARTER
From Below the Mason & Dixon Line — "Hello Paree" Company

MAE BARLOWE
Invites Offers for Next Season. Prima Donna of the "Girls From the Follies." Just Come Over and See Me, and Then Talk Business.
STAR, BROOKLYN THIS WEEK — OLYMPIC, NEW YORK NEXT WEEK

Season's Sensation — Direction Ike Weber
GRACE HOWARD
Soubrette CHAS. WALDRON'S BOSTONIANS

STARS OF BURLESQUE

PAT WHITE SHOW
LEW LEDERER

ROGERS and DONNELLY
RALPH JAZZ WOP — ELSIE PRIMA DONNA
(Hello Paree Company)

PRIMA DONNA
EDE MAE
MILLION DOLLAR DOLLS

At Liberty for Next Season
WALTER BROWN
NOW WORKING AT AVENUE THEATRE, DETROIT, MICH.

CLARA GIBSON
NOW WITH FRED IRWIN'S MAJESTICS

FEATURED MIDNIGHT MAIDENS
NIBLO AND SPENCER
SIGNED FOR NEXT SEASON

CHIEF BLUE CLOUD & WINONA
In Indian Novelty
In Vaudeville

ANNA VIVIAN & CO.
PRESENT
"WHAT WOMAN CAN DO"
The Season's Latest Feminine Novelty
BOOKED SOLID LOEW CIRCUIT — DIRECTION—SAM BAERWITZ

WILBUR **DOBBS & WELCH** TOM
SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

WILLIAMS SISTERS
IN THEIR DAINTY REVUE
SURPRISE A LA MINUTE

CARLITA and DICK LEWIS
PRESENT THEIR MUSICAL COMEDIETTA
"Luzon Love"

TINY **BELMONT** *and* **MOORE** MADELINE
Singing and Dancing De Luxe
DIRECTION—JACK LEIA

RUBE MARQUARD
DIRECTION—JOS. COOPER

RAINBOW LILLIE AND MOHAWK
20th Century Indians

RANDOLPH **GILBERT & CLAYTON** MARGARET
In Rhymes of the Times

BERNARD TRIO
Those Three Nifty Girls
PLAYING U. B. O. TIME

JEAN LEIGHTON
and HER MINSTREL REVUE
Exclusive Songs—Special Scenery. — Now Playing B. F. Keith Theatres

HARRY **BARRETT & WHITE** HELEN
In a Comedy Skit—"Oh, What a Honeymoon!"

LEE STAFFORD
Baritone
DIRECTION—EVANGELINE WEED

ARCHIE **BELL & GREY** MARGARET
ORIGINALITY
Original of the Scotch and Irish Dances on the Wire — DIRECTION—PAUL DURAND

BILLY **HOWARD & LEWIS** ARTHUR
In "DO YOU LIKE ME?"
DIRECTION—MAYER JONES

TOM O'CONNELL
Character Comedian and Dancer
In Vaudeville

BONESETTIS TROUPE
DIRECTION—O. BERNDORF

MINNIE FAUST & BRO.
Comedy Ladder Act
Playing U. B. O. Time

MICHAEL **EMMET & MOORE** EILEEN
In "IRELAND TODAY"
Featuring His Own Songs — Direction—Joe Michaels

MARGARET **HAVEN and FRANTZ** SUZANNE
Piano and Harmony
IN VAUDEVILLE

BILLY KNIGHT AND HIS ROOSTERS
"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

FRANCHINI BROS.
EQUILIBRISTS—HAND-TO-HAND BALANCERS—DIRECTION—PALY SANDERS

VIOLA GILLETTE
In An Exclusive Act by Jean Havez. Bert Lowe at the Piano

LEW A. WARD
REFINED, CLASSY, ORIGINAL—ALWAYS GOING

A NEW NAME, BUT A STANDARD ACT
THE (4) HARTFORDS
In a comedy Panto. Skit, "The New Cook." — Rep. H. B. Marinelli

TENNEY
A Standard Vaudeville Writer of Standard Vaudeville Acts.
1493 Broadway, New York City

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EXCHANGE

NEW YORK CITY.

Palace—Jack Norworth—Yvette Rugel—Lou Holtz. (Five to fill.)

Alhambra—Stuart Barnes—"Color Gems"—"Singing School"—Geo. White & Co.—Memory Book.

Royal—Josie Heather & Co.—De Witt Burns & T.—Olga Petrova—Emmy's Pets—Georgie Price Co.—Devine & Williams—James & Bonnie Thornton.

Riverside—Van & Schenck—Ben Bernie—Bert Williams—Lillian Shaw—Margaret Edwards—Ford Sisters Co.—Chilson Ohrman.

Colonial—Perrone & Oliver—Ishakawa Japs—"Too Much Married"—Sidney Phillips—"Crosby's Corners"—Mignon—"27th Division Boys."

58th Street (March 24-26)—Frank & Toby—Alice Nelson & Co.—Mr. & Mrs. Ned Monroe—Burns & Kissen—"Motor Boating"—Jimmy Hussey & Co. (March 27-29)—Brent & Aubrey—Field Sisters—Bert Howard—Sinclair & Casper—Smith & Austin Co.—Jimmy Savo & Co.

Fifth Avenue (March 24-26)—Lew Hawkins—Cantwell & Walker—Ida May Chadwick—Hyams & McIntyre—Ward & Van—Boganny Troupe. (March 27-29)—Dolly Kay—Hoey & Lee.

125th Street (March 24-26)—Althoff Sisters—Shattuck & O'Neil—Leo Zarrel Duo. (March 27-29)—Hallen & Hunter—Jimmy Hussey—Bell & Caron.

23rd Street (March 24-26)—Brown's Dogs—Lovett & Dale—Helena Fredericks—Bert & Harry Gordon—Curzon Sisters. (March 27-29)—"Neglect"—Quixey Four—"Good-Night Teacher."

BROOKLYN, N. Y.

Bushwick—Bobbe & Nelson—Jane Courthorpe & Co.—Raymond Wilbert—Leipsig—Mirano Bros.—ODonnell & Blair—Juliette Dika—Lillian Russell—Sabina La Pearl.

Orpheum—Moss & Frye—Howard's Ponies—Libonati—Mack & Vincent—Gus Edwards Co.—Marie Cahill—Regay & Lorraine.

ALBANY, N. Y.

Proctors (March 24-26)—La Pollu—Evans & Chase—"In the Dark"—McWaters & Tyson—Neil McKinley & Co.—Ishikawa Japs. (March 27-29)—Mahony & Auburn—Althoff Sisters—Cantwell & Walker—Singer's Midgets.

NEWARK, N. J.

Proctor's (March 24-26)—Jason & Haig—Parish & Peru—Hermine Shone—Wright & Dietrick—Herman Timberg & Co. (March 27-29)—Pierlert & Scofield—Al Raymond—Margaret Edwards & Co.—Eva Shirley & Band—Hughie Clark.

PITTSBURGH, PA.

Davis—Norton & Lee—Nestor & Vincent—Clifford & Walker—Edna Goodrich & Co.—James Lucas Co.—Wilbur Mack & Co.

PHILADELPHIA, PA.

Keith's—Herbert Clifton—Dooley & Sales—J. C. Nugent Co.—Alan Rogers—Fern Bigelow & King—The Sharrocks—Halliday & Willette—Onro & Dolly—Dazie.

PROVIDENCE, R. I.

Keith's—Toto—Fink's Mules—Kennedy & Nelson—Nelson & Chain—Ben Bernie—Alan Brooks Co.—Seabury & Shaw.

PORTLAND, ME.

Keith's—Miller & Lysle—Four Haley Sisters—Grindell & Esther—Four Keltons—Claire Vincent Co.—Alfred Latelle & Co.

ROCHESTER, N. Y.

Temple—Seven Honey Boys—Nash & O'Donnell—Klein Brothers—Walter C. Kelly—Dolly Connolly—Amoros Sisters—Kenny, Mason & Shell—Two Ladellas.

SCHENECTADY, N. Y.

Proctor's (March 24-26)—Willie Hale & Bro.—Three Tivoli Girls—Archer & Belford—Andrew Mack—Bon Voyage. (March 27-29)—Payton, Howard & Lizette—Whitfield & Ireland—John T. Doyle & Co.—George Armstrong—Gypsy Troubadours.

TORONTO, CAN.

Shea's—Dickinson & Deaggon—Bessie Clayton Co.—Al Shayne—Parsons & Irwin—Imhoff Conn & Co.—Doris Dare—Lambert & Ball—Marlo & Duffy.

TOLEDO, OHIO.

Keith's—Geo Macfarlane—Al & Fannie Steadman—Koban Japs—Nellie Nichols—Rita Maria Orchestra—Levitation—Cycling Brunettes.

TROY, N. Y.

Proctor's (March 24-26)—Herbert Trio—Lillian Herlein & Co.—Geo. Drury Hart & Co.—Morris & Campbell—Wellington Cross—Gruber's Animals. (March 27-29)—La Pollu—Evans & Chase—"In the Dark"—McWaters & Tyson—Neil McKinley & Co.—Ishikawa Japs.

Wilmington, Del.

Garrick—Beeman & Anderson—Jack Inglis—Bernard & Scarth.

WASHINGTON, D. C.

Keith's—Felix Adler & Ross.—Ralph Smalley—H. & A. Seymour—Challen & Keke—Emma Carus—Robt. T. Haines—Ivan Bankoff Co.—Frank Fay.

YOUNGSTOWN, OHIO.

Hippodrome — Nitta-Jo — Bob Albright — Eddie Foyer—Harry Holman—Brendle & Bert—Palrey, Hall & Brown—Mercedes.

YONKERS, N. Y.

Proctor's (March 24-26)—Marguerite Padula—Jimmy Savo & Co.—Eva Shirley & Band. (March 27-29)—Lew Hawkins—Jason & Haig—Parish & Peru.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Frisco—"All for Democracy"—Chas. Grapewin—Sylvia Clark—Walter Weems—Haig & Lockett.

Majestic—Lieut. Pat O'Brien—Dorees Celebrities—Frank Crumit—Chas. Ahearn Troupe—Swor & Avey—Dale & Bursch—Prosper & Maret.

CALGARY, CAN.

Orpheum—"Reckless Eve"—Crawford & Broderick—Nita Johnson—Bessie Rempel & Co.—Merritt & Bridewell.

DENVER, COLO.

Orpheum—"Heart of Annie Wood"—Bert Baker & Co.—Burns & Frabito—Westony & Lorraine—Scot Gibson—Shrapnel Dodgers—Three Mizenos.

DES MOINES, IA.

Orpheum—Jennings & Mack—Caroline Kohl & Co.—Whitledge & Beckwith—"An American Ace"—Leo Beers—Mazie King & Co.

DULUTH, MINN.

Orpheum—Wilson Aubrey Trio—Mason & Keeler & Co.—Bessie Browning & Co.—Wallace Galvin—Clark & Verdi—Irene & B. Smith—Blossom Seeley & Co.

KANSAS CITY, MO.

Orpheum—Samson & Delilah—Harry Jolson—Lee Kohlmar & Co.—Santos & Hayes—Ball & West—Rubeville—Maid of France.

LINCOLN, NEB.

Orpheum—Rae Samuels—Robinson's Elephants—White Coupons—Chas. & Madeline Dunbar—Kennedy & Rooney—Josefssons' Troupe.

Kay—Carl Emmy's Pets. (March 27-29)—Mona Gray & Sister—Sergt. Jimmy Dixon—Wallace Clark & Co.—Temple Four.

GRAND RAPIDS, MICH.

Empress—Susan Tompkins—Clark Sisters—Three Jahns—Frank Gaby.

HAMILTON, CONN.

Orpheum—La Bernicia Co.—Green & De Lier—Orth & Cody—Connelli & Gibson.

INDIANAPOLIS, IND.

Keith's—Eva Tanguay—Gardner & Hartman—Gordon & Rica—"Petticoats"—Marconi & Fitzgibbon — Marshall Montgomery — Sensational Gerards.

LOWELL, MASS.

Keith's—Kimberly & Page—Helene Davis—GerWood & Wyde—Le Maire Hayes Co.—Buch Bros. Jeanette Childes—Nixon & Norris.

LOUISVILLE, KY.

Keith's—Limberly & Page—Helene Davis—Gertrude Hoffman—Harry Cooper.

MONTREAL, CAN.

Orpheum—Emma Stevens—Darrell & Edwards—Royal Gascognes—Wellington Cross.

MT. VERNON, N. Y.

Proctor's (March 24-26)—Three Kashner Girls—Rita Boland—Hallen & Hunter—Al Raymond—Singer's Midgets. (Mar. 27-29)—Mahony & Auburn—Althoff Sisters—Cantwell & Walker—Singer's Midgets.

NEWARK, N. J.

Proctor's (March 24-26)—Jason & Haig—Parish & Peru—Hermine Shone—Wright & Dietrick—Herman Timberg & Co. (March 27-29)—Pierlert & Scofield—Al Raymond—Margaret Edwards & Co.—Eva Shirley & Band—Hughie Clark.

PITTSBURGH, PA.

Davis—Norton & Lee—Nestor & Vincent—Clifford & Walker—Edna Goodrich & Co.—James Lucas Co.—Wilbur Mack & Co.

PHILADELPHIA, PA.

Keith's—Herbert Clifton—Dooley & Sales—J. C. Nugent Co.—Alan Rogers—Fern Bigelow & King—The Sharrocks—Halliday & Willette—Onro & Dolly—Dazie.

PROVIDENCE, R. I.

Keith's—Toto—Fink's Mules—Kennedy & Nelson—Nelson & Chain—Ben Bernie—Alan Brooks Co.—Seabury & Shaw.

PORTLAND, ME.

Keith's—Miller & Lysle—Four Haley Sisters—Grindell & Esther—Four Keltons—Claire Vincent Co.—Alfred Latelle & Co.

ROCHESTER, N. Y.

Temple—Seven Honey Boys—Nash & O'Donnell—Klein Brothers—Walter C. Kelly—Dolly Connolly—Amoros Sisters—Kenny, Mason & Shell—Two Ladellas.

SCHENECTADY, N. Y.

Proctor's (March 24-26)—Willie Hale & Bro.—Three Tivoli Girls—Archer & Belford—Andrew Mack—Bon Voyage. (March 27-29)—Payton, Howard & Lizette—Whitfield & Ireland—John T. Doyle & Co.—George Armstrong—Gypsy Troubadours.

TORONTO, CAN.

Shea's—Dickinson & Deaggon—Bessie Clayton Co.—Al Shayne—Parsons & Irwin—Imhoff Conn & Co.—Doris Dare—Lambert & Ball—Marlo & Duffy.

TOLEDO, OHIO.

Keith's—Geo Macfarlane—Al & Fannie Steadman—Koban Japs—Nellie Nichols—Rita Maria Orchestra—Levitation—Cycling Brunettes.

TROY, N. Y.

Proctor's (March 24-26)—Herbert Trio—Lillian Herlein & Co.—Geo. Drury Hart & Co.—Morris & Campbell—Wellington Cross—Gruber's Animals. (March 27-29)—La Pollu—Evans & Chase—"In the Dark"—McWaters & Tyson—Neil McKinley & Co.—Ishikawa Japs.

Wilmington, Del.

Garrick—Beeman & Anderson—Jack Inglis—Bernard & Scarth.

WASHINGTON, D. C.

Keith's—Felix Adler & Ross.—Ralph Smalley—H. & A. Seymour—Challen & Keke—Emma Carus—Robt. T. Haines—Ivan Bankoff Co.—Frank Fay.

YOUNGSTOWN, OHIO.

Hippodrome — Nitta-Jo — Bob Albright — Eddie Foyer—Harry Holman—Brendle & Bert—Palrey, Hall & Brown—Mercedes.

YONKERS, N. Y.

Proctor's (March 24-26)—Marguerite Padula—Jimmy Savo & Co.—Eva Shirley & Band. (March 27-29)—Lew Hawkins—Jason & Haig—Parish & Peru.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Frisco—"All for Democracy"—Chas. Grapewin—Sylvia Clark—Walter Weems—Haig & Lockett.

Majestic—Lieut. Pat O'Brien—Dorees Celebrities—Frank Crumit—Chas. Ahearn Troupe—Swor & Avey—Dale & Bursch—Prosper & Maret.

CALGARY, CAN.

Orpheum—"Reckless Eve"—Crawford & Broderick—Nita Johnson—Bessie Rempel & Co.—Merritt & Bridewell.

DENVER, COLO.

Orpheum—"Heart of Annie Wood"—Bert Baker & Co.—Burns & Frabito—Westony & Lorraine—Scot Gibson—Shrapnel Dodgers—Three Mizenos.

DES MOINES, IA.

Orpheum—Jennings & Mack—Caroline Kohl & Co.—Whitledge & Beckwith—"An American Ace"—Leo Beers—Mazie King & Co.

DULUTH, MINN.

Orpheum—Wilson Aubrey Trio—Mason & Keeler & Co.—Bessie Browning & Co.—Wallace Galvin—Clark & Verdi—Irene & B. Smith—Blossom Seeley & Co.

KANSAS CITY, MO.

Orpheum—Samson & Delilah—Harry Jolson—Lee Kohlmar & Co.—Santos & Hayes—Ball & West—Rubeville—Maid of France.

LINCOLN, NEB.

Orpheum—Rae Samuels—Robinson's Elephants—White Coupons—Chas. & Madeline Dunbar—Kennedy & Rooney—Josefssons' Troupe.

LOS ANGELES, CAL.

Orpheum—John B. Hymer & Co.—McKay & Ardine—Wanzer & Palmer—Everest's Circus—Primrose Four—Walters & Walters—Diane & Rubini—Rodriquez Bros.

MEMPHIS, TENN.

Orpheum—"For Pity's Sake"—Lillian Fitzgerald—Marmein Sisters & Schooler—Joe Browning—Bert Earle & Girls—Randalls.

MILWAUKEE, WIS.

Orpheum—Morgan Dancers—Henry Lewis—Barr Twins—Whitfield & Ireland—Margaret Farrell—Mr. & Mrs. Gordon Wilde—Jas. & Kitty Demaco.

MINNEAPOLIS, MINN.

Orpheum—Osaki & Taki—Ames & Winthrop—Grace Nelson—Lucille Cavanagh & Co.—Sarah Padden & Co.—Henry Heniere & Co.

NEW ORLEANS, LA.

Orpheum—Gus Edwards Revue—Bert Fitzgibbon—"Birds of a Feather."

OMAHA, NEB.

Orpheum—Ramsdells & Deyo—Brierre & King—Hector—"Only Girl"—Four Harmony Kings—Lunette Sisters—Jos. E. Bernard & Co.

OAKLAND, CAL.

Orpheum—"Four Husbands"—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette—Kate & Wiley.

PORTLAND, ORE.

Orpheum—Paul Dicken & Co.—Adams & Griffith—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—McIntyres.

SACRAMENTO, STOCKTON & FRESNO, CAL.

Orpheum—Valeska Suratt & Co.—Henry B. Toomer—The Levolos—Sid Toenes—Geo. Yeoman—Sue Smith.

SAN FRANCISCO, CAL.

Orpheum—Eddie Foy & Co.—Bert Wheeler & Co.—Coaklen & Dunlevy—Martha Hamilton & Co.—Jean Barrios—Flemings—Ethel Natalie & Co.—Theo Kosloff.

ST. PAUL, MINN.

Orpheum—Mike Bernard & Co.—Maud Earle & Co.—Four Buttercups—Patricola & Myers—Sylvia Loyal & Co.

ST. LOUIS, MO.

Orpheum—Hobard Bosworth & Co.—Molly McIntyre & Co.—Lydell & Macey—Grant & Jones—"Through Thick & Thin"—Bowers, Walters & Crocke—H. & G. Ellsworth—Stanley & Birnes.

SALT LAKE CITY, UTAH.

Orpheum—Jos. H. Howards Revue—Claudius & Scarlet—Walter Fenner & Co.—Vallecitas Leopards—Hampton & Blake—Bennett Sisters—Street Urchin.

SEATTLE, WASH.

Orpheum—Sam Mann—Chas. Irwin—Berry & Jonani—Helen Scholder—Fantino Troupe—Mosconi Bros.

VANCOUVER, CAN.

Orpheum—"Miracle"—Hickey Bros.—Davis & Rich—Ruth St. Denis—Harriet Rempel & Co.—Paul La Varr & Bro.—Genaro & Gold.

WINNIPEG, CAN.

Orpheum—Annette Kellermann & Co.—Great Lester—Gene Greene—Margaret Young—E. & E. Adair.—Alec. & Dot Lamb.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Frank Hartley—Ward & Cullen—Jarvis Footlight Revue—Cornela & Adele—Ed Lynch & Co.—Lane & Plant. (Last Half)—Beck & Stone—Three Rianos—Merlin—Temptation—Maurice Freeman & Co.—Larry Comer—Cole & Danahy.

Victoria (First Half)—Cole & Danahy—Beck & Stone—Arthur Pickens & Co.—Brady & Mahoney—"Reel Guys." (Last Half)—Paula—Tyler & Crolius—Carola Trio—Oh Girls.

Greeley Square (First Half)—Dawson, Lanigan & Covert—Jim Reynolds—Bertram, Mayo & Co.—Murphy & White—Margot & Francois. (Last Half)—Dorothy Doyle—Ward & Wilson—Allen, Clifford & Barry—Lane & Plant—Paul Conchase & Co.

Delancey Street (First Half)—Grace Leonard & Co.—Peppino & Perry—Ferns & Howell—Bonisetti Troupe. (Last Half)—Aronty Bros.—Orben & Dixie—Goetz & Duffy—Ed Lynch & Co.—Brady & Mahoney—Chalfonte Sisters.

Boulevard (First Half)—Paula—Van & Pierce—Ash & Hyams—Chalfonte Sisters—Carole Trio. (Last Half)—Peppino & Perry—Green & LaFell—"Reel Guys"—Ferns & Howell—Margot & Francois.

National (First Half)—Paul Conchas & Co.—Mayo & Nevins—Maurice Freeman & Co.—Carl McCullough. (Last Half)—Dix & Dixie—Harris & Lyman—Chas. Morati & Co.—Ash & Hyams.

Orpheum (First Half)—Frank Shields—Francis & Connolly—Saxton, Kolar & Co.—Julian Hall—"Temptation." (Last Half)—Frank Hartley—Chadwick & Taylor—Mayo & Nevins—Arthur Pickens & Co.—Cooper & Ricardo—Beraban & Grohs.

Lincoln Square (First Half)—Chadwick & Taylor—Harris & Lyman—Ward & Wilson—Larry Comer—"Submarine F 7." (Last Half)—Dawson, Lanigan & Covert—Mel Eastman—Francis & Connolly—Murphy & White—"Submarine F 7."

Avenue B (First Half)—Dorothy Doyle—Henry & Moore—John Clark & Co. (Last Half)—Julian Hall—Bonisetti Troupe.

BROOKLYN.

Metropolitan (First Half)—Aronty Bros.—Goetz & Duffy—Lyons & Yosco—Oh Girls. (Last Half)—Frank Shields—Ward & Cullen—Lane & Harper—Lyons & Yosco—Ziegler Twins & Co.

DeKalb (First Half)—Dix & Dixie—Brown & Jackson—Merlin—Chas. Moratti & Co.—Hudler, Stein & Phillips. (Last Half)—Tashi Duo—Grace Leonard & Co.—Saxton & Farrell—Tilyou & Ward—Golden Troupe.

Fulton (First Half)—Tashi Duo—Orben & Dixie—Mel Eastman—Dane & Harper—Cooper & Ricardo—Golden Troupe. Last Half)—Green & Platt—Brown & Jackson—Bertram, May & Co.—Hudler, Stein & Phillips—Jarvis Footlight Revue.

Palace (First Half)—Baraban & Grohs. (Last Half)—Gray & Graham—Jim Reynolds—John Clark & Co.

Warwick (First Half)—Tilyou & Ward. (Last Half)—Ubert Carleton—Henry & Moore.

BOSTON, MASS.

Orpheum (First Half)—The Lelands—Jack & June Laughlin—"Tate's Motoring"—Joe Darcy—Sterling & Marguerite. (Last Half)—Kremka Bros.—Billy & Edith Adams—"Old Fashioned Girl"—Duquesne Comedy Four—"Bon Voyage."

BALTIMORE, MD.

Hippodrome—LaPetite, Jennie & Co.—Four Laurels—"Married Life"—Gallerini & Son—"Richard the Great."

FALL RIVER, MASS.

Bijou (First Half)—Kremka Bros.—Billy & Edith Adams—"Old Fashioned Girl"—Duquesne Comedy Four—"Bon Voyage." (Last Half)—The Lelands—Jack & June Laughlin—Tate's Motoring—Joe Darcy—Sterling & Marguerite.

HOBOKEN, N. J.

Lyric (First Half)—Alice Hanson & Sister—Henry Frey—Robinson's Baboons. (Last Half)—Howard & Lewis—"Pretty Soft"—Wm. Dick—Werner Amoros Trio.

HAMILTON, CAN.

Loew's—Precardo Bros.—McCormack & Irving—Carlisle & Roemer—Jack & Tommy Weir—Whirlwind Gypsies.

MONTREAL, CAN.

Loew's—Zita—DeWitt & Gunther—Bertram & Gunther—Olivet—Joe Cook.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Ubert Carleton—Gray & Graham.

PROVIDENCE, R. I.

Emery (First Half)—Thiessen's Dogs—Frankie James—J. K. Emmett & Co.—Friend & Downing—Broslus & Brown. (Last Half)—Amoros & Obey—Morley & McCarthy Sisters—"Finders Keepers"—Elise White—General Pisano & Co.

SOUTH BETHLEHEM, PA.

Grand Opera House (First Half)—The McKentys—Frescott—Wm. Dick—Werner Amoros Trio. (Last Half)—Bassett & Bailey—Henry Frey—Frescott.

SPRINGFIELD, MASS.

Loew's (First Half)—Amoros & Obey—Morley & McCarthy Sisters—"Finders Keepers"—Elise White—General Pisano & Co. (Last Half)—Thiessen's Dogs—Frankie James—J. K. Emmett & Co.—Friend & Downing—Broslus & Brown.

TORONTO, CAN.

Yonge Street—Johnson, Becker & Johnson—Fentel & Cecil—Cliff Clark—Van & Carrie Avery—Shea & Bowman—Bernikoff & Rose Ballet.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Burns Bros.—Mahoney Bros.—Felix Herman. (Last Half)—Rehn & Barlow—Simpson & Dean—Hart & Dymond.

Poli (First Half)—Winton Bros.—Manning & Lee—"What Happened to Ruth"—Robins & Partner—"The Candy Shop." (Last Half)—Nakae Japs—McDermott & Heagney—Day & Neville—Wm. & Mary Rogers.

HARTFORD, CONN.

Poli (First Half)—Four Dancing Demons—Winkle & Dean—Morgan & Gray—Arthur Whitlaw—Royal Uyena Japs. (Last Half)—Ernest Duppille—Manon Four—Wright & Percival—Mahoney Bros.—"Among Those Present."

NEW HAVEN, CONN.

Palace (First Half)—Gypsie Trio—Dorothy Brenner. (Last Half)—Winton Bros.—Peat & Stevens—Alice Hamilton—Wilfred Clarke & Co.—Robins & Partner—Felix Herman.

Bijou (First Half)—Hibbitt & Maley—"Nonsensical Nonsense"—Manon Four—Nakae Japs. (Last Half)—Burns Bros.—Manning & Lee—Winkle & Dean—"The Candy Shop."

SCRANTON, PA.

Poli (First Half)—McIntyre & Robbins—William Cutty—"Very Good Eddie." (Last Half)—Conwell & O'Dea—Harry Thorne & Co.—Joe Towle—Regalletto Bros.

SPRINGFIELD, MASS.

Palace (First Half)—Three Daring Sisters—Meredith & Snoozer—McDermott & Heagney—Jones & Greenlee—Wright & Percival. (Last Half)—Four Dancing Demons—Bill & Maude Keller—"Janet of France"—Dorothy Brenner—Five Panduers.

WILKES-BARRE, PA.

Poli (First Half)—Conwell & O'Dea—Harry Thorne & Co.—Joe Towle—Regalleto Bros. (Last Half)—McIntyre & Robbins—William Cutty—"Very Good Eddie."

WORCESTER, MASS.

Poli (First Half)—Norton & Noble—Peat & Stevens—Wilfred Clarke & Co.—Alice Hamilton—Five Panduers. (Last Half)—Lane & Moran—"What Happened to Ruth"—Jones & Greenlee—Three Daring Sisters.

Plaza (First Half)—Hart & Dymond—Bill & Maud Keller—Homer & DuBard—Rehn & Barlow. (Last Half)—"Nonsensical Nonsense"—Hibbitt & Nalley.

WATERBURY, CONN.

Poli (First Half)—Aarons Family—Ernest Duppille—Simpson & Dean—Wm. & Mary Rogers—"Among Those Present." (Last Half)—Norton & Noble—Meredith & Snoozer—Morgan & Gray—Arthur Whitlaw—Royal Uyena Japs.

W. V. M. A.—

ALTON, ILL.

Hippodrome (First Half)—"On Manila Bay." (Last Half)—Dan Ahearn—Crewell Fanton & Co.

BELLEVILLE, ILL.

Washington (First Half)—Ovando Duo—Sullivan & Meyers. (Last Half)—Schepp's Comedy Circus—Patrick & Otto—Mons Herbert.

BUTTE, MONT.

People's Hip, Mar. 30-Apr. 1)—Pinto & Martelle—Bessie Clifton—Ander Girls—Frances & Hume—Artols Bros. (Apr. 2-5)—Three Wallflowers—Haddon & Norman—Tom Mahoney—Alco Trio—Lalitta Ward Davis.

BILLINGS, MONT.

Babcock (Mar. 30-31)—Three Wallflowers—Haddon & Norman—Tom Mahoney—Alco Trio—Lalitta Ward Davis. (Apr. 3)—Darling & Osman—Howard, Moore & Cooper—Princess Minstrel Misses—Shriner & Herman—Four Pierrotts.

CHICAGO, ILL.

Lincoln (First Half)—Deane & Debrow. (Last Half)—"Four Jacks and a Queen"—Austin Stewart & Co.

(Continued on page 34.)

When Civil War Babies Coughed

—and that was more than 50 years ago—Piso's was given for prompt relief. Three generations have used Piso's. Quickly relieves coughing; eases tickling; soothes inflamed throats and allays hoarseness.

You can get Piso's everywhere.

Contains No Opiate Safe for Young and Old

PISO'S

for Coughs & Colds

TOM ROBINSON

Doing Irish Opposite Fred Binder with

THE GIRLS FROM THE FOLLIES

STAR, BROOKLYN THIS WEEK — OLYMPIC, NEW YORK NEXT WEEK

$25—Chorus Girls Wanted—$25

Must be Show Girls, Weight 150 up. Must be A1. No half salaries
Show Opens East, closes East.

BILLY WATSON

BIG GIRLIE SHOW

WANT ALL KINDS of Principals—Men and Women. Address, as per Route.

30—CHORUS GIRLS—30

FOR STOCK AT STAR THEATRE—TORONTO

Six or more weeks, opening May 12. Also Principals in All Lines. D. F. PIERCE, Star Theatre, Toronto, or BRAD SUTTON, Union Sq. Theatre, New York.

WANT TO BUY WARDROBE

BURLESQUE NEWS

(Continued from pages 16 and 25 and on 30)

KAHN PUTS ON SPECIAL FEATURE FOR THE 27TH DIVISION

Last week's show at Kahn's Union Square Theatre, was a combination of patriotism, comedy, good music and dancing. Kahn has added two new members to his cast in Mae Dix and Edith Burton, two rather attractive beauties of different type.

The entertainment was in two parts, both by Billy Spencer. They were called "Two Good Liars" and "A Trip Around tre World."

Spencer and Mackey handled the comedy in such a manner that even those who usually drop into the house for a few moments only were amused and waited throughout the performance. Spencer, as "Grogan, and Mackey as "Adolph," were very funny.

James X. Francis did the straight, while Brad Sutton took care of the characters, his portrayal of the sailor in the burlesque being particularly good.

Miss Lorraine, wearing several new gowns, was seen to advantage in the scenes. Louise Pearson did well with her lines and rendered numbers acceptably. She also displayed several new gowns that were attractive.

Babe Wellington worked hard in her numbers and got them over well. Her voice is improving.

Mae Dix, the soubrette, worked her way through the performance with plenty of speed. This is the first time we have seen her work around New York since last season, when she was with the "Sliding" Billy Watson Show. She certainly has all her old time ginger and that smiling personality that made her so popular with theatre goers. She is a fast soubrette and puts her numbers over with no end of speed to good results. She dances well and is a good addition to the Kahn Stock Company.

Edith Burton, a pretty auburn headed ingenue, who is new to burlesque, had several numbers that she sold well. She did nicely in a dancing specialty down late in the show and wore pretty dresses.

The "argument" bit, which ended with Spencer's shirt front being all marked up, was well done by Spencer, Mackey, Sutton and Francis.

The "pussy willow" bit seemed to please the way it was offered by Mackey, Spencer and Francis.

The "Two Liars" scene was well worked up by Spencer, Mackey Sutton, and the Misses Lorraine, Pearson, Dix and Burton, The comedians worked so hard and fast in this scene that they hardly gave the women an opportunity to read their lines, a mistake that often happens here. The scene, however, went over big.

Miss Dix, in a specialty which she offered in one, scored a success. She only sang one number, but it was well received.

Spencer and Mackey followed with a comedy specialty that was well liked. During this act, Mackey, without the assistance of the orchestra, sang three good Irish songs in a clear sweet voice most cleverly, and they were appreciated by the house. The act ended with Spencer doing a fast Irish reel that received a big hand.

The last scene of the first act, the chorus representing boys of the Twenty-Seventh Division coming down the gang plank of the steamer and later marching under the Victory Arch on Fifth Avenue, brought forth an outburst of applause. Miss Pearson led this number. It was well staged and was a fine scenic effect. It was Kahn's idea of a greeting for New York's returned heroes.

Spencer, Mackey and Sutton work up the "imaginary drunk" bit very well at the opening of the burlesque. The "Salvation" number was well done by Miss Lorraine.

The "slate" bit was good for laughs the way it was offered by Mackey, Spencer and Sutton, Francis, Mackey, Spencer, Sutton Miss Pearson handled the handcuff bit well. and Miss Pearson's "Hindustan" number was liked.

The "drinking" bit went over well, as presented by Spencer, Mackey, Sutton and the Misses Lorraine and Dix. The four men, working in one, as a comedy quartette, filled in the time nicely while the stage was being set for the big dance finale.

Miss Burton also offered a neat singing and wooden shoe dancing specialty here.

The "Ballet Toyland" was seen again last week with "Athena" in a classic dance and repeated its success of the previous week.

Miss Dix went big with her "Ja Da" number, getting several encores. Babe Wellington pleased the way she put her "Down on the Farm" number over.

The chorus worked hard and was well costumed. The house was crowded last Friday night. SID.

MIKE INTRODUCING SYDIA

FERTIG AND DUNN

CHARACTER MAN AND THAT LOVELY BROADWAY INGENUE
With RAZZLE DAZZLE CO. A Burlesk Musical Comedy. Looks, Clothes and Some Voices. Olympic, All This Week.

STARS OF BURLESQUE

EDDIE AKIN
JUST PUNTING ABOUT — MIDNIGHT MAIDENS

JIMMY DUNN
International Mimic — Just Came East — See It

ANNA GRANT
With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Mixit and Exit.")

ELVA GRIEVES
"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15. PAT WHITE SHOW

KITTY GLASCO
PRIMA DONNA — HELLO AMERICA

EMILY NICE
SOUBRETTE — SECOND SEASON—HELLO PAREE CO.

CHARLIE MAC
MILLION DOLLAR DOLLS

JOE ROSE
SONG WRITER—PRODUCER AND COMEDIAN — HURTING AND SEAMON'S MIDNIGHT MAIDENS

BERTHA COMINS
INGENUE — FRED IRWINS BIG SHOW

VAN AND KELLY
NOW PLAYING FOX TIME

BERNIE CLARKE
SINGING AND DANCING JUVENILE—BOSTONIANS — DIRECTION—IKE WEBER

JOHN O. GRANT
Straight—Co-Producer — Personal Direction Chamberlain Brown — Hello Paree Co.

AMETA PYNES
13TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE
THE HURRICANE SOUBRETTE — 2d Season with "Hip, Hip, Hooray Girls"

PEARL LAWLER
PRIMA DONNA — SECOND SEASON — BROADWAY BELLES

BILLY HARRIS
RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

TOM AIKIN
JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST
COMEDIAN — GROWN-UP BABIES

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

Arliss, George—Hollis, Boston, Mass., indef.
"Atta Boy"—Olympic, Chicago, indef.
"Aftermath, The"—Ford's, Baltimore, Md., 24-29.
"Adam and Eve"—Park Sq., Boston, Mass., indef.
"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
"Better 'Ole" (B.)—Kamloops, Canada, 28; New Westminster, 29; Victoria, Apr. 1; Vancouver, B. C., 2-5; Seattle, Wash., 6-12.
"Better Ole" (C.)—Majestic, Providence, R. I. 24-29.
"Better 'Ole" (D.)—Trenton, N. J., 26-27; Harrisburg, Pa., 29; National, Wash., 31-Apr. 5.
"Better 'Ole" (E.)—Illiois Chicago, Ill., indef.
Barrymore, Ethel—A. of M., Baltimore, Md., 24-29.
Bayes, Nora—Lyric, Philadelphia, indef.
"Book of Job"—Punch & Judy, N. Y. City, indef.
"Big Chance, The"—Majestic, Boston, indef.
"Burgomaster of Belgium"—Belmont, New York City, indef.
"Canary, The"—(Julia Sanderson and Joseph Cawthorne)—National, Washington, 24-29.
"Cappy Ricks"—Morosco, New York City, indef.
Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., indef.
Carmelo's, Ted, Musical Comedy Co.—Sherman, Regina, Sask. Canada, indef.
"Crowded Hour" (Jane Cowl)—Manhattan O. H., N. Y. City, indef.
"Charlie's Aunt"—Syracuse, N. Y., 27-29.
"Dear Brutus"—Empire, New York City, indef.
"Darktown Frolics"—Auditorium, Kansas City, Mo., 24-Apr. 5.
Drew, Mr. and Mrs. Sidney—St. Louis, Mo., 27-29; Detroit, Mich., 30-Apr. 5.
"Daddy Long Legs"—National, Chicago, 24-29.
"Everything"—Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Eyes of Youth"—Shubert-Belasco, Washington, D. C., 24-29; Walnut, Philadelphia, 31, indef.
"Friendly Enemies—E. Liverpool, O., 27.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Fiddlers 3"—Olympic, Chicago, indef.
"Fortune Teller"—Republic, New York City, indef.
"Flo Flo"—Forest, Philadelphia, indef.
Gilbert & Sulivan Operas—Park, New York City, indef.
"Good Morning Judge"—Shubert, New York, indef.
"Going Up"—Cohan's O. H., Chicago, Ill.
"Girl Behind the Gun"—Colonial, Chicago, Ill., 24-29.
"Glorianna"—Colonial, Chicago, 31, indef.
Hall, Beely Musical Comedy Co.—Rochester, N. H., 24-29.
"Happiness"—Broad Street, Philadelphia, Pa., indef.
"Hello Alexander"—Shubert, Philadelphia, Pa., 24-29.
"Hobohemia"—Greenwich Village, New York City (Last two weeks).
"Invisible Foe, The"—Harris, New York City, indef.
"Jack O'Lantern"—Colonial, Boston, indef.
"Kiss Burglar"—Broadhurst, N. Y. City, indef.
"Keep it to Yourself"—39th Street, New York City, indef.
"Lightnin'"—Gayety, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City indef.
"Little Simplicity"—Shubert, Philadelphia, 31, indef.
"Let's Beat It"—Century Theatre, New York City, indef.
"Luck in Pawn"—48th Street Theatre, New York City, indef.
"Lombardi, Ltd."—Loew's 7th Avenue, New York City, 24-29.
"Melting of Molly"—Chestnut St., Philadelphia, Pa., indef.
"Midnight Whirl"—New Century, New York City, indef.
"Marquis de Priola"—Montauk, Brooklyn, 24-29.
"Masquerader, The"—Studebaker, Chicago, indef.
"Miss Nellie of New Orleans"—Henry Miller, New York City, indef.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
Maude, Cyril—Powers, Chicago, 24-29.
Mantell, Robert—Pittsburgh, Pa., 24-29.
"Moliere"—Liberty, New York City, indef.
"Mutt & Jeff Co."—Tacoma, Wash., 27-28; Centralia, 29; Aberdeen, 30; Elma, 31; Hoquiam, Apr. 1; South Bend, 2; Chehallis, 3; Astoria, 4-5; Spokane, 7-9.
"Moonlight & Honeysuckle"—(Ruth Chatterton) Parei's, Chicago, 31, indef.
Opera Comique—Park, New York City, indef.
"Oh, My Dear"—Princess, New York City, indef.
"Oh, Look"—Baltimore, Md., 24-29; Shubert, Boston, 31, indef.
"Oh, Lady! Lady!!"—La Salle, Chicago, indef.
Olcott, Chauncey—Walnut St., Philadelphia, Pa., 24-29.
"Please Get Married"—Fulton, New York City, indef.
"Prince There Was"—Cohan, New York City, indef.
"Penrod"—Standard, New York City, 24-29.
"Parlor, Bedroom and Bath"—Adelphi, Philadelphia, indef.
"Playthings"—Lebanon, 27; Shenandoah, 28-29; Scranton, 31-Apr. 2; Binghamton, N. Y., 4-5.
"Redemption"—Plymouth, New York City, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Rainbow Girl"—Tremont, Boston, 24-29.
"Roads of Destiny"—Shubert, Riviera, N. Y., 24-29.
"Sinbad"—44th Street Theatre, New York City, (Last week).
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Sleepless Night"—Bijou, New York City, indef.
Skinner, Otis—Globe, New York City, indef.
"Scandal"—Garrick, Chicago, indef.
"Sleeping Partners"—Princess, Chicago, Ill., indef.
"She Walked in Her Sleep"—Plymouth, Boston, 24-29.
"September Morn"—Fond du Lac, Wis., 28; Racine, 29; Chicago, Ill., 30-Apr. 6.
"Sweet Innisfallen"—Lexington, New York City, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Longacre, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
"Tailor-Made Man"—Bronx O. H., New York City, 24-29.
"Toby's Bow"—Comedy, New York City, indef.
Thurston—Imperial, Chicago, Ill., 24-29.
"Take It From Me"—Shubert, Boston, Mass., 24-29.
"Tillie"—Blackstone, Chicago, indef.
"Thirty Days"—Cort, Chicago, indef.
"Turn to the Right"—Garrick, Philadelphia, Pa., 24-29.
"Tumble Inn"—Selwyn, New York City, indef.
"Twin Beds"—National, Chicago, 31-Apr. 5.
Taylor, Laurette— Broad Street, Philadelphia, Pa., 31, indef.
"Uncle Tom's Cabin Co."—Utica, N. Y., 26; Amsterdam, 27; Cohoes, 28; Glens Falls, 29; Albany, 31-Apr. 1; Newburg, 2; Port Jarvis, 3; Reading, Pa., 4-5.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
"Woman in Room 13, The"—Booth, New York City, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Newburgh, N. Y., 24-26; Orpheum, Paterson, N. J., 31-April 5.
"Best Show in Town"—Star, Cleveland, 24-29; Empire, Toledo, O., 31-April 5.
"Beauty Trust"—Empire, Brooklyn, 22-29; Newburgh, N. Y., 31-April 2; Poughkeepsie, 3-5.
"Behman Show"—Hurtig & Seamons, New York, 24-29; Empire, Brooklyn, 31-April 5.
"Bon Tons"—Gayety, Montreal, Can., 24-29; Empire, Albany, N. Y., 31-April 5.
"Bostonians"—Lyric, Dayton, 24-29; Olympic, Cincinnati, 31-April 5.
"Bowery"—Gayety, Boston, 24-29; Columbia, New York, 31-April 5.
"Burlesque Wonder Show"—Casino, Brooklyn, 24-29; Empire, Newark, N. J., 31-Apr. 5.
"Ben Welch"—Palace, Baltimore, 24-29; Gayety, Washington, 31-April 5.
Burlesque Revue—Columbia, New York, 24-29; Casino, Brooklyn, 31-April 5.
"Cheer Up America"—Empire, Newark, N. J., 24-29; Casino, Philadelphia, 31-April 5.
Dave Marion's—Gayety, Toronto, Ont., 24-29; Gayety, Buffalo, 31-April 5.
"Follies of the Day"—Gayety, Kansas City, 24-29; open 31-April 5; Gayety, St. Louis, 7-12.
"Girls de Looks"—Star and Garter, Chicago, 24-29; Gayety, Detroit, 31-April 5.
"Golden Crooks"—Akron, O., 24-26; Youngstown, 27-29; Star, Cleveland, 31-April 5.
"Girls of the U. S. A."—Colonial, Providence, 24-29; Gayety, Boston, 31-April 5.
"Hip, Hip Hooray"—Olympic, Cincinnati, 24-29; Star and Garter, Chicago, 31-April 5.
"Hello America"—Orpheum, Paterson, 24-29; Majestic, Jersey City, 31-April 5.
Harry Hastings—Gayety, Buffalo, 24-29; Gayety, Rochester, 31-April 5.
Irwin's Big Show—Bastable, Syracuse, N. Y., 24-26; Lumberg, Utica, 24-29; Gayety, Montreal, Can., 31-April 5.
Lew Kelly Show—Gayety, Omaha, 22-28; Gayety, Kansas City, 31-April 5.
"Liberty Girls"—Gayety, Detroit, 24-29; Gayety, Toronto, Ont., 31-April 5.
Mollie Williams' Show—Gayety, Rochester, N. Y., 24-29; Bastable, Syracuse, 31-April 2; Lumberg, Utica, 3-5.
"Maids of America"—Casino, Philadelphia, 24-29; Hurtig & Seamon's, New York, 31-April 5.
"Majestics"—Casino, Boston, 24-29; Grand, Hartford, Ct., 31-April 5.
"Merry Rounders"—Park, Bridgeport, 27-29; Colonial, Providence, 31-April 5.
"Million Dollar Dolls"—Jacques, Waterbury, Ct., 24-29; Miner's 149th Street, New York, 31-April 5.
"Oh, Girls"—Columbia, Chicago, 24-29; Berchel, Des Moines, Iowa, 31-April 3.
"Puss, Puss"—People's, Philadelphia, 24-29; Palace, Baltimore, 31-April 5.
"Roseland Girls"—Grand, Hartford, Ct., 24-29; Jacques, Waterbury, Ct., 31-April 5.
Rose Sydell's—Gayety, Pittsburg, 24-29; Akron, O., 31-April 2; Youngstown, 3-5.
Sam Howe's Show—Open 24-29; Gayety, St. Louis, 31-April 5.
"Sight Seers"—Majestic, Jersey City, 24-29; People's, Philadelphia, 31-April 5.
"Social Maids"—Miner's 149th Street, New York, 24-29; Park, Bridgeport, April 3-5.
"Sporting Widows"—Empire, Albany, N. Y., 24-29; Casino, Boston, 31-April 5.
Star and Garter Shows—Gayety, St. Louis, 17-22; Columbia, Chicago, 31-April 5.
"Step Lively Girls"—Berchel, Des Moines, Iowa, 23-26; Gayety, Omaha, Neb., 29-April 4.
"Twentieth Century Maids"—Gayety, Washington, 24-29; Gayety, Pittsburg, 31-Apr. 5.
"Watson's Beef Trust"—Empire, Toledo, O., 24-29; Lyric, Dayton, O., 31-April 5.

AMERICAN CIRCUIT

American—Empire, Hoboken, 24-29; Star, Brooklyn, 31-April 5.
"Auto Girls"—Gayety, Sioux City, Iowa, 24-26; Century, Kansas City, 31-April 5.
"Aviator Girls"—Howard, Boston, 24-29; Gayety, Brooklyn, 31-April 5.
"Beauty Review"—Gayety, Kansas City, 24-29; Standard, St. Louis, 31-April 5.
"Big Review"—Gayety, Philadelphia, 24-29; Chester, Pa., 31-April 2; Camden, N. J., 3-5.
"Blue Birds"—Gayety, Brooklyn, 24-29; Wrightstown, N. J., April 3-5.
"Broadway Belles"—Englewood, Chicago, 24-29; Crown, Chicago, 31-April 5.
"French Frolics"—Cadillac, Detroit, 24-29; Englewood, Chicago, 31-April 5.
"Follies of Pleasure"—Standard, St. Louis, 24-29; Terre Haute, Ind., 30; Majestic, Indianapolis, 31-April 5.
"Frolics of the Nite"—Gayety, Minneapolis, 24-29; Star, St. Paul, 31-April 5.
"Girls from the Follies"—Star, Brooklyn, 24-29; Olympic, New York, 31-April 5.
"Grown Up Babies"—Star, Toronto, Ont., 24-29; Garden, Buffalo, 31-April 5.
"Girls from Joyland"—Majestic, Indianapolis, 24-29; Gayety, Louisville, 31-April 5.
"Hello, Paree"—Majestic, Scranton, 24-29; Binghamton, N. Y., 31-April 1; Schenectady, 2-5.
"High Flyers"—Wrightstown, N. J., 24-26; Trenton, 27-29; Empire, Hoboken, 31-Apr. 5.
"Innocent Maids"—Penn Circuit, 24-29; Gayety, Baltimore, 31-April 5.
"Jolly Girls"—Chester, Pa., 24-26; Camden, N. J., 27-29; Wrightstown, N. J., 31-April 2; Trenton, 3-5.
"Lid Lifters"—Trocadero, Philadelphia, 24-29; Camden, N. J., 31-April 2; Chester, Pa., 3-5.
"Midnight Maidens"—Grand, Worcester, 24-29; Howard, Boston, 31-April 5.
"Mile-a-Minute Girls"—Lyceum, Washington, 24-29; Trocadero, Philadelphia, 31-April 5.
"Military Maids"—Watertown, N. Y., 24; Oswego, 25; Niagara Falls, 26-29; Star, Toronto, Ont., 31-April 5.
"Mischief Makers"—Wheeling, W. Va., 24-26; Newcastle, Pa., 27; Beaver Falls, 28; Canton, O., 29; Victoria, Pittsburg, 31-April 5.
"Monte Carlo Girls"—Lyceum, Columbus, O., 24-29; Wheeling, 31-April 2; Newcastle, Pa., 3; Beaver Falls, 4; Canton, O., 5.
"Orientals"—Plaza, Springfield, Mass., 24-29; Grand, Worcester, Mass., 31-April 5.
"Parisian Flirts"—Victoria, Pittsburg, 24-29; Pierce Circuit, 31-April 5.
"Pennant Winners"—Star, St. Paul, 24-29; Sioux City, Iowa, 31-April 3.
"Peacemakers"—Gayety, Milwaukee, 24-29; Gayety, Minneapolis, 31-April 5.
"Pirates"—Garden, Buffalo, 24-29; Empire, Cleveland, 31-April 5.
Pat White Show—Binghamton, N. Y., 24-25; Schenectady, 26-29; Watertown, N. Y., 31; Oswego, April 1; Niagara Falls, 2-5.
"Paris by Night"—Wrightstown, N. J., 27-29; Gayety, Philadelphia, 31-April 5.
"Razzle Dazzle Girls"—Olympic, New York, 24-29; Plaza, Springfield, Mass., 31-April 5.
"Record Breakers"—Crown, Chicago, 24-29; Gayety, Milwaukee, 31-April 5.
"Social Follies"—Gayety, Baltimore, 24-29; Lyceum, Washington, 31-April 5.
"Speedway Girls"—Camden, N. J., 24-26; Chester, Pa., 27-29; Pottstown, 31; Easton, April 1; Wilkesbarre, 2-5.
"Tempters"—Pottstown, Pa., 24; Easton, 25; Wilkesbarre, 26-29; Majestic, Scranton, 31-April 5.
"Trail Hitters"—Gayety, Louisville, 24-29; Lyceum, Columbus, O., 31-April 5.
"World Beaters"—Empire, Cleveland, 24-29; Cadillac, Detroit, 31-April 5.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

MINSTRELS

Fields, Al. G.—
Hills, Minstrels, Gus—Titusville, Pa., 27; Bradford, 28; Jamestown, N. Y., 29; Salamanca, 31; Hornell, Apr. 1; Sayre, 2; Binghamton, 3; Albany, 4-5.
De Rue Bros.—Belmont, N. Y., 27; Olean, 28; Emporium, Pa., 29; Dubois, 31; Clearfield, Apr. 1; Curwensville, 2.
O'Brien, Neil—Knoxville, Tenn., 28; Bluefield, W. Va., 29; Charleston, 31; Huntington, Apr. 1; Louisville, Ky., 2; Henderson, 3; Evansville, 4; Paducah, 5; Belleville, Ill., 6.

TABLOIDS

Dave Newman's "Tabarin Girls," Lancaster, O., 24-29.
Dave Newman's "Moulin Rouge," Lexington, Ky., 24-29.
Dave Newman's "Hanky Panky," Richmond-Paris, 24-29.
Dave Newman's "Lady Aristocrats," Washington, Pa., 24-29.

CIRCUS

Barnum & Bailey—Madison Square Garden, New York City, Mar 29, indef.

U. S. LIBERTY THEATRES

Week of March 31st

Devens—First half, Keith Vaudeville; last half, Pictures.
Upton—First half, Moss Vaudeville; last half, "Sick a Bed."
Merritt—First half, "Sick a Bed;" last half, Camp Show.
Dix—First half, "Nothing But the Truth"; last half, "Manhattan Girl Revue."
Mead—First half, "Dreams Come True," Vaudeville, "Manhattan Girl," "Oh, Sammy."
Lee—First half, "Oh, Sammy"; last half, Vaudeville.
Jackson—"Flo Flo," "Broadway Vaudeville Frolics," Pictures.
Gordon—First half, "Broadway Vaudeville Frolics"; last half, Pictures.
Pike—First half, Pictures; last half, "Mimic World."
Dodge—First half, Pictures last half, "Mary's Ankle."
Grant—First half, Pictures; last half, Vaudeville.
Custer—First half, Pictures; last half, Vaudeville.
Sherman—First half, "Fads and Fancies"; last half, "Fads and Fancies."
Mills—First half, Vaudeville; last half, Vaudeville.
Humphreys—"Manhattan Girl Revue," Vaudeville, "Stop, Look and Listen."
Stewart—First half, Pictures; last half, Vaudeville.
Eustis—First half,, Vaudeville; last half, Pictures.
Travis—First half, Vaudeville; last half, Pictures.
Funston—First half, Vaudeville; last half, Pictures.
Bowie—First half, Vaudeville; last half, Pictures.
Sill—First half, Pictures; last half, Vaudeville.

STOCK

Astor—Guy Players, Jamestown, N. Y., indef.
Alzcazar Players—Alzcazar Theatre, Portland, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Blaney Stock—Lyceum, Troy, N. Y.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Cutler Stock Co.—Milton, Pa., 24-29.
Castle Square Stock Co.—Castle Square, Boston, indef.
Comerford Players—Lynn, Mass., indef.
Crown Theatre Stock Co.—Ed. Rowland—
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis. indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Manhattan Players—Frederick, Md., 24-29.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli's Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma Reade, Edward Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co.—Bert, Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.
Wallace Morgan, Stock—Grand, Sioux City, Ia., indef.
Williams, Ed., Stock—South Bend, Ind., indef.
Wilkes Players—Seattle, Wash., indef.

STEWART SMITH
Dallas, The Harmonica King
DIRECTION JACK SHEA

JOE LILLIAN
HATCH & HATCH
Singing, Dancing and Comedy
IN VAUDEVILLE

BILLY **HIBBITT AND MALLE** EDDIE
"Two Southern Boys"
MATERIAL BY ANDY RICE DIRECTION—MAX GORDON

JACK **ORBEN & DIXIE** NELLIE
The Jack of Hearts and the Queen of Spades
LOEW CIRCUIT

LUCILLE CHALFANT
DIRECTION—CLAUDE BOSTOCK

LEON C. PAUL F.
WHITEHEAD & FITZGERALD
Back from Over There with Something N Direction—SOFRANSKI AND EPSTIN

FREED & GREEN
THE WOP AND THE SINGER

COLLETTE MAISIE
BATISTE & L'ESTRANGE
CLASSICAL AND POPULAR MELODIES

THE ADROITS
Versatile Variety Offering
Direction—JACK FLYNN

ROSE & ARTHUR BOYLAN
IN SONG AND DANCE INNOVATION IN VAUDEVILLE

ADELINA **ROATTINA & BARRETTE** WM.
IN "MARRIUCIA GOING UP" Direction, LEE MUCKENFUSS

BEATRICE LAMBERT
THE INTERNATIONAL GIRL IN VAUDEVILLE

DOC **STONE & WALL** LEO
Comedy Unicycle and Bicycle Direction—Phil Bush

ED **CORELLI & GILLETTE** CHAS.
VARIETY ENTERTAINERS

OTT KERNER & CO.
IN VAUDEVILLE

NELLIE CRAWFORD
SINGING AND DANCING SOUBRETTE BILLY WATSON'S ORIENTALS

FEATURED INGENUE **NELLIE NICE** THIRD SEASON HELLO PARIS

PLAYED FOR SOLDIER BOYS

The soldiers of the 27th Division were given a royal reception on Monday afternoon and evening when sixteen theatres gave free performances for them and a monster boxing carnival was put on in Madison Square Garden.

The shows, which play to capacity for the enjoyment of the boys, were: "Up in Mabel's Room," "Friendly Enemies," "The Woman in Room 13," "The Fortune Teller," "Cappy Ricks," "Redemption," "East is West," "Please Get Married," "Forever After," "Tea for Three," "The Crowded Hour," "Three Wise Fools," "Lightnin'," "Oh, My Dear," "Three Faces East" and "A Sleepless Night."

CHARLOT SIGNS FOR PLAY

"Three Wise Fools" has been signed for production in London by Andre Charlot. The contracts were signed in the office of the White Star Line just before he sailed for London on the *Adriatic*.

BURLESQUE NEWS

(Continued from pages 16, 25, 28)

WILL PLAY EXTRA TIME

Billy Watson's Beef Trust will play extra time in St. Louis and Chicago after it closes its regular season at Kansas City.

ROSE TO MANAGE SHOW

Harry Rose will manage Pearson and Herk's new show, the "Girls a la Carte," on the Columbia Circuit next season.

KELSO BROTHERS RE-SIGN

The Kelso Brothers signed last week with Jean Bedini for next season. They are with his show this season.

FLORENCE COOKE LEAVES SHOW

CLEVELAND, O., March 21.—Florence Cooke, a member of Watson's Beef Trust, was compelled to leave the show here today on account of receiving word that her mother was very ill. She expects to return to the show shortly.

W. C. C. S. THANK MANAGERS

Miss Mabel R. Beardsley, executive of the amusement department of the War Camp Community Service has presented an engraved certificate of thanks to the various theatrical managers of Broadway who volunteered their services in making possible the free Sunday shows for men in uniform. Among those who have received these certificates already are: Klaw and Erlanger, David Belasco, George Broadhurst, Earl Fukler, Archie Selwyn, Arthur Hammerstein, Morris Gest, Florenz Ziegfeld, Lee and J. Shubert, Ray Comstock, E. F. Albee.

WANT CENSORS TO REMAIN

PHILADELPHIA, March 24.—A fight is being put up by the film men here to prevent Governor Sproul from making Harrisburg the headquarters of the State Board of Censors, instead of this city, which has been the seat of the board hitherto.

JUST OUT
McNALLY'S BULLETIN No. 4
Price, One Dollar Per Copy

It contains the following Gilt-Edge, Up-to-date Comedy Material:
23 SCREAMING MONOLOGUES.
15 ROARING ACTS for two males.
13 ORIGINAL ACTS for male and female.
30 SURE-FIRE PARODIES.
2 ROOF-LIFTING TRIO ACTS.
2 RATTLING QUARTETTE ACTS.
AN ACT FOR TWO FEMALES.
A NEW COMEDY SKETCH.
A GREAT TABLOID, Comedy & Burlesque.
12 MINSTREL FIRST-PARTS.
GRAND MINSTREL FINALE.
HUNDREDS of cross-fire jokes for sidewalk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.
Remember the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy; or will send you BULLETINS Nos. 3 and 4 for $1.50 with money back guarantee.
WM. McNALLY, 81 E. 125th St., New York

AT LIBERTY
Scenic Artist desires first class stock position. W. RUGE, c/o N. Y. Clipper, 1604 Broadway, New York.

SHEILA TERRY
IN
"THREE'S A CROWD"
By WILLIAM B. FRIEDLANDER
This Week, Keith's Riverside, New York

GENE and ETHEL BEAUDRY
THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL
DIRECTION—ROEHM and RICHARDS HIP HIP HOORAY GIRLS

At Liberty For Next Season **J. HARRY JENKINS**
Comedian, Straight, Characters This Season—The Behman Show

JIM McINERNEY
An Ace with "Aviators" This Week, Howard, Boston

BESSE ROSA
SOUBRETTE AT LIBERTY

RUTH DENICE
PARIS BY NIGHT SOUBRETTE AT LIBERTY EN ROUTE

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Anderson, Jas.
Burton, Joe
Burkhardt, Chas.
Browne, Melville W.
Black, Mrs. J. J.
Clifton Trio
Clark, Don M.
Capman, Harry
Curtis, J. C.
Carroll, Thos. J.
Colucci, Nick
Clinton, Donald
Cogswell, Tom
Conover, Larry
Dale, Eddie
De Camo, Chas.
Dunn, Jimmy
Dampier, Fred
Dull, Harry
Fraser, Chas. O.
Fields, Lewis
Golden, Leslie
Gardiner, Will S.
Gray, Bernard
Glasgow, Jas.
Greenleaf, Ramon
Harrington, E. B.
Hickey, Neil
Hillis, Paul
Hopkins, Jas.
Howard, Gene
Hughes, Jim
Jordans, Quart
Krueger, Chas. E.
Lodge, Henry
Lamont, Jas.
Lavene, Nestor
Minnock, T. J.
Morenzo, Paul
McCarthy, J. A.
Moor, Ed
McBride, Harry
Ort, Fred
Perrin, Adrian
Rogers, Jack
Schaefer, Clem T.
Swartz, A. W.
Shayne, Neil
Treedwell, S. A.
Walck, Ezra
Ward, Lew
Zike, John

LADIES

Allen, Flo
Burnett, Babe
Belden, Edna
Booth, Jeanette
Campbell, Eliz
Carlton, Daisy
Cleveland, Hazel
Clayton, Lucille
Clayton, Mrs.
Demont, Gertrude
Densmore, Vivian
De Free, Dot
Degnan, Mina
Edwards, Julian
Elssing, Louise J.
Frazer, Mrs. E.
Fitzgerald, Miss J.
Grives, Elva
Gordon, Betty
Hamilton, Alice
Henley, Rosina
Holbrook, Bessie
Holbrook, Eva
Howard, Jess V.
Hudson, Cleo
Hyland, Etta
Karmer, Mae
La Cour, Maria
Lessing, Madge
Lockhart, Mabel
Lucker, Eleanore M.
Madison, Sue
McLaughlin, Leslie
Meredith, Letta
Morgan, Hila
Nallor, Emma
Oakes, Katherine
Perry, Augusta
Powers True
Rivers, Mabel
Roberts, Beatrice
Roberts, Bobbie
Ross, Mae
Rozar Sisters
Rogers, Dorothy
Sims, Mabel
Thorne, Buddie
Whitney, Bessie
Williams Sisters
Winters, Agnes
Wilson, Lil

WANTED

FOR BATES MUSICAL COMEDY CO.

EXPERIENCED CHORUS GIRLS

$20.00 per week for all Summer—$22.00 starting Labor Day. Must be first-class girls. Best of treatment. **Other Musical Comedy People Write. W. S. BATES, Manager.** Lyric Theatre, Fitchburg, Mass., week Mar. 24; Park Theatre, Taunton, Mass., week Mar. 31.

DEATHS OF THE WEEK

HENRY MARTYN BLOSSOM, JR., author of "The Velvet Lady," now running at the New Amsterdam, and of numerous other plays and musical comedies, died at his home at the Hotel Belnord, Broadway and Eighty-sixth Street, last Sunday night, after a brilliant career. Death was due to pneumonia and followed an illness which lasted one week.

Blossom was born in St. Louis on May 10, 1866. His father was a realestate man and was also well known as a musician. The younger Blossom came to New York when a young man. At the age of 28 years, "The Documents in Evidence," his first drama, was produced on Broadway. After that his success was assured. He had written a novel, called "Checkers—a Hard-Luck Story." The story was a popular one and Blossom wrote it in play form. The late Kirke La Shelle produced it.

He then ventured into the field of musical comedy and wrote "The Yankee Consul," which Henry W. Savage produced; "Mlle. Modiste," which Charles Dillingham produced and in which Fritzie Scheff rose to fame, was written by him in collaboration with Victor Herbert. It was a tremendous success and the talk of the country. "The Prima Donna," on which he also collaborated with Victor Herbert, and wrote as a vehicle for Fritzie Scheff, was also successful, but did not become as popular as the preceding piece. He again collaborated with Victor Herbert when "The Red Mill" was offered to the public. It was one of the biggest successes of Montgomery and Stone.

Following the latter, Blossom wrote a series of musical comedies and operettas, of which "The Slim Princess" was the most successful. He adapted it from the novel, "Baron Trenck." He wrote a number of musical pieces which were adapted from popular novels, of which "The Only Girl," taken from "Our Wives," a well-known farce, stood out.

A wife, née Marjorie Seeley, two sisters and a brother, survive him. Blossom, who was one of the prominent figures in theatrical circles for a quarter of a century, was a member of the Lambs' Club, the Players' Club and the St. Louis Club. The funeral will be held Wednesday morning from the Campbell Funeral Church, under the direction of the Lambs' Club.

EDWARD NALOD, an old-time "heavy" dramatic actor, died last Thursday, March 20th, at Kingston, N. Y. He was known in private life as Edward Dolan and was born in New York sixty-two years ago. He went on the stage at the age of twenty-five and played various "heavy" parts for thirty-one years in many dramatic productions. Among them, the best remembered will be "Pudd'n' Head Wilson." He leaves a wife and child.

JOHN DAWSON, for fifty-two years an employee of the New York Calcium Light Co., died on Saturday of influenza. He was 62 years of age and one of the oldest members of the T. M. A.

ELSIE RAYMOND, known in private life as Mrs. David M. Lion, died last Wednesday at her home at Fifty-fourth Street and Seventh Avenue, New York. She was born in this city and made her debut upon the stage when very young. She was with Lew Fields in "Old Dutch" in "Havana" at the Casino and played with Lillian Russell in "The Spring Chicken." Seven years ago, she was married to David M. Lion, one of the members of A. W. Wallace and Company, the Detroit stock brokerage company. She retired from the stage following her marriage.

MRS. SADYE HURTIG, wife of the late Ben Hurtig of the company, Hurtig and Seamon, died last week at her home at St. James, Long Island, at the age of 42 years. The death followed an illness which lasted five weeks. Interment took place at the Calvary Cemetary.

FRANCIS P. KELLY, well known as a stock actor and manager, died March 7 at Joliet, Ill., from influenza. The deceased, who was about thirty years of age, was ill only a few days and was with his company, the Kelly-Williamson Players, in Joliet. He leaves three brothers and two sisters.

JIM GAMMON, for many years advertising agent of Waldrons Casino in Boston, died at his home in Lowell several weeks ago. He is survived by a wife and daughter.

PAULINE MARKHAM, an old time stage favorite, known in private life as Mrs. Jean Gravel, died March 20 at her home in this city, after a long illness. Pauline Markham was born in England seventy-two years ago and made her debut in that country when a child. She became popular in England as a burlesque actress and came to the United States and opened with a revival of "The Black Crook" at Niblo's Garden, playing the role of Stalacta. Her beauty at once made her a favorite and, for years, she was the rage and probably had more proposals of marriage from wealthy men than any actress of her day. Later, Miss Markham played in "Pinafore" and, still later, appeared on the variety stage. Her last appearance was made at Tony Pastor's Theatre thirty years ago. The body was taken to the Campbell Funeral Church, where services were held last Saturday afternoon.

P. AUG ANDERSON, a veteran actor, died March 20 at his home in Westville, N. J., aged eighty years. He was considered one of the best character actors of his day and had played in support of Edwin Booth, John L. Toole, Mary Anderson, Clara Morris, Lotta and many other stars. For several years he was a valued member of the stock company at the Walnut Street Theatre, Philadelphia. His last appearance in New York was at the Herald Square Theatre as Guilp in a dramatization of "The Old Curiosity Shop," a play made popular by Lotta years before under the title of "Little Nell and the Marchioness." Anderson retired from the stage fifteen years ago.

WANTED

Good reliable people in all lines for week stand rep. Also musicians for orchestra. If you do specialties or double say so. Tell all first letter. Rehearsals April 15th. Under canvas after May 15th. EARL G. GORDINIER, Bushnell, Ill.

WANTED FOR THE MAE EDWARDS PLAYERS

SPECIALTY PEOPLE to double parts; must join at once. Show plays New York State and East. Wire CHAS. T. SMITH, LINDSAY, Academy Theatre, Ontario, Canada, weeks of 24th and 31st.

WANTED—AGENT—

And Advance Man, one who can book Tank Towns throughout New York and Pennsylvania States, also South. Must be a live wire, close contractor and producer. If you can fill above requirements for a small Vaudeville and Moving Picture Show, address letter only, stating lowest salary. I pay all expenses. Positively no money advanced. Write O. J. CLIFFORD, 323 West 48th St., New York City.

COLONIAL STOCK COMPANY

Wants for repertoire, Young woman for ingenues; man for Juvenile and G. B.; good all around comedian. Those doing specialties, preferred. State all. Don't write, wire. GREGG & CARTLAND, Care Campbell Theatre, Weston, W. Va.

WANTED—DRAMATIC MAN

that has scrips and can put on short cast pieces; prefer man with specialty or one that can play some musical instrument. One show a week at a beautiful summer resort in the mountains. Salary low. Percentage on row boats. DAN SHERMAN, Free School of Acting, Davenport Center, N. Y.

NEW YORK ATTRACTIONS

GEO. M. COHAN Theatre, B'way & 43d St. Evgs. 8.30. Mats. Wed. & Sat. 2.30.
GEO. M. COHAN'S NEW COMEDY
"A PRINCE THERE WAS"
GEO. M. COHAN AS THE PRINCE

B. F. KEITH'S PALACE
Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25 50 75 $1 $1.50
BERT WILLIAMS, 27th DIVISION BOYS, U. S. JAZZ BAND, MISS JULIET, BOSTOCK'S RIDING SCHOOL, OWEN McGIVENEY, GLIDING O'MEARAS, KINOGRAMS.

NEW AMSTERDAM Theatre, W. 42d St. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER PRESENT
THE VELVET LADY
Hilarious New Musical Comedy.
MUSIC BY VICTOR HERBERT.

LIBERTY Theatre, W. 42nd St. Evgs. at 8.30. Mats. Wed. & Sat. 2.30.
Henry Miller, Blanche Bates
Holbrook Blinn, Estelle Winwood
and a Distinguished Company in
MOLIERE
A PLAY BY PHILIP MOELLER

HUDSON W. 44th St. nr. B'way. Evgs. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS PRESENTS
LOUIS MANN SAM BERNARD
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Evgs. at 8:30. Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS
UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

EMPIRE B'way & 40th St. Evgs. 8.30. Mats. Wed. & Sat. at 2.30.
CHARLES FROHMAN PRESENTS
WILLIAM GILLETTE
IN THE NEW COMEDY
"DEAR BRUTUS"
By J. M. BARRIE

LYCEUM 45th St. near B'way. Evgs. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

BELASCO Theatre, West 44th St. Evgs. 8.20. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knoblock.

REPUBLIC W. 42d St. Evgs. 8.30. Mats. Wed. & Sat. 2.30.
ARTHUR HOPKINS PRESENTS
MARJORIE RAMBEAU
(By arrangement with A. H. WOODS) in
"THE FORTUNE TELLER"

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
Mats. Daily. Best Seats, $1.

OLYMPIC 14th St., Near 3rd Ave.
This Week
RAZZLE DAZZLE GIRLS
Next Week—Girls from the Follies

BROOKLYN THEATRES

STAR Jay nr. Fulton St. Tel. Main 1893 Mat. Daily
GIRLS FROM THE FOLLIES
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—AMERICANS

CASINO THEATRE
THIS WEEK
BURLESQUE WONDER SHOW
Next Week—BEAUTY REVUE

GAYETY THROOP AVE. BROADWAY
THIS WEEK
BLUE BIRDS
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
BEAUTY TRUST
Next Week—BEHMAN SHOW

MOTION PICTURES

LASKY PLANS LONG ISLAND PLANT

WILL COVER WHOLE CITY BLOCK

The Famous Players-Lasky Corporation completed arrangements last Friday, whereby ground will be broken within the next fortnight in Long Island City for the erection of a new studio, that when finished, will be the largest and best equipped plant of its kind, in the world.

The studio will occupy the space of an entire city block, bounded on the north by Graham Avenue, on the South by Pierce Avenue, and on the east and west by seventh and Sixth Avenues, respectively. An enormous glass covered stage will occupy three quarters of the structure, and the rest of the studio will be devoted to a spacious open-air stage, dressing rooms, property quarters and offices of the executives.

Just a stone's throw away on Pierce Avenue and Sixth Street, a new laboratory will be built, that will be fitted up with numerous new labor saving devices, and which will be capable of turning out more than two million feet of film annually. Frank Meyer, rated as an expert in his line, will have charge of the construction of the laboratory, and will superintend its output.

The Fleishman Construction Company, a concern which has built some forty odd theatres in and around New York in the last fifteen years, will build the studio and laboratory. The estimated cost of the Famous Players-Lasky project, exclusive of the real estate involved in the deal, is about $1,500,000.

STRAND TO CELEBRATE

The Strand will celebrate the fifth anniversary of its opening during the week of April 20, during which an unusually big program will be offered. Joseph L. Plunkett, manager of the house, is now directing a special film which will be one of the features.

The First National Exhibitors are to hold their annual convention in New York during the week of April 20, and, since they will all probably pay a visit to the Strand, Plunkett figures that presenting an elaborate program will make the Strand a popular topic of conversation throughout the country. Instead of issuing souvenir cards or programs, he will use the extra expense incurred in getting up the souvenirs in making the program better than usual that week.

GET "IF I WERE KING"

The film rights to "If I Were King," Justin Huntly McCarthy's romantic drama in which E. H. Sothern appeared with Cecelia Loftus, was sold for $10,000 last week through Sanger and Jordan to the Fox Film Corporation, which will shortly adapt the play for a feature motion picture. E. H. Sothern, who owns more than a fifty per cent. share in the play, received over $5,000 as his part of the transaction.

NEW CLUB ORGANIZED

The Motion Picture Business Men's Club was organized last week at Sherry's by a number of men prominent in the motion picture world. A committee consisting of C. F. Zittel, Adolph Zukor, J. A. Brulator, J. S. Blockton and P. L. Waters, was appointed to find suitable quarters for the club. During the meeting it was decided to limit the membership of the club to 100 resident members.

DIDN'T WORK, BUT WANTS PAY

ALBANY, N. Y., March 19.—The Court of Appeals heard arguments today in an action brought by a motion picture actor against a film corporation to recover four weeks' salary at $750 per week, for which he gave no services. The arguments were heard in an appeal by the Wharton Company from an order of the First Appellate Division, which affirmed the judgment with $90.07 costs.

The plaintiff, as the assignee of the late Edwin Arden, a moving picture actor, brought the action for damages alleged to have been sustained by reason of a breach of an oral control of employment alleged to have been entered into between Arden and the defendant. It was a theatrical engagement, and provided for services to be rendered by Arden in a production known as "Hazel Kirke." The plaintiff asserted he was hired for four weeks at a salary of $750 a week, but the defendant insisted he was hired only until such time as the picture was completed. Arden, according to the testimony, refused to go on unless he was made the sole star. Arden, therefore, performed no services.

"BIG FOUR" TO INVADE EUROPE

LOS ANGELES, March 23.—The United Artists Corporation, better known as the "Big Four," including Douglas Fairbanks, Mary Pickford, Charlie Chaplin and D. W. Griffith, is planning to have a circuit of motion picture theatres built in European cities that were allies of the United States in the war, or neutral. Within the next half year, construction on the first of the chain of houses will be begun. The company has already opened offices in London to distribute its films and will build its first house there. Theatres will then be built in Glasgow, Dublin, Paris, Stockholm, Copenhagen, Lisbon and Madrid, with Petrograd and Brussels houses following.

These theatres will, of course, show the company's productions and will be managed in American fashion, having American orchestras and other features that are customary in the United States.

RIALTO HAS FREDERICK FILM

The feature film at the Rialto this week is "The Woman on the Index," starring Pauline Frederick, her first production for the Goldwyn Company. Willard Mack has the role of the villain. Hobart Henley directed the film, the cast of which includes Wyndham Standing, Ben Hendricks and Jere Austin. The rest of the program includes a Robert Bruce Scenic picture, "Reilly's Wash Day," a Mack Sennett comedy and the usual news film, with a Mutt and Jeff comedy at the conclusion.

FORM M. P. CONCERN IN TEXAS

SAN ANTONIO, Tex., March 19.—The citizens of San Antonio are organizing a $150,000 moving picture company with a view of starring Maclyn Arbuckle, together with a company of well known actors. Wharton Brothers will stage the plays. Leroy Wharton is here to make preliminary arrangements.

Arbuckle and those interested in the enterprise seem to think that this will be the beginning of San Antonio becoming a moving picture center.

WILLARD SIGNS FOR FILMS

Jess Willard, champion heavyweight pugilist, has signed with the Spera and Wilke Pictures, Inc., of Chicago, to appear in a picture to be filmed at Willard's ranch at Lawrence, Kans. The pugilist is to receive $100,000 for his services.

GETS LOCAL OPTION

HARTFORD, Conn., March 22.—The state senate, by a vote of twenty-six to three, passed a bill today leaving the question of Sunday motion pictures up to local option. Sunday exhibitions have been prohibited.

MACK SWAIN IS SIGNED BY SHERRILL

TO PRODUCE 26 FILMS YEARLY

Mack Swain, of Keystone Comedy fame, conceded by competent judges to be about the best all round bet as a screen comedian from a box office standpoint, with the exception of Charlie Chaplin, has been signed up by William Sherrill, of the Frohman Amusement Corporation, according to a wire received from the coast, on Saturday.

Swain will appear in twenty-six comedies a year, for a period of three years, under Sherrill's management. Interested with Sherrill in the producing corporation that has been formed in San Francisco to manufacture the Swain pictures, are Harry Leonhardt and Gene Perry, both of whom are showmen of wide experience.

The Frohman Amusement Corporation of New York, which owns a substantial stock interest in the Mack Swain organization, will market the films. It is likely that the comedies will be distributed via the state rights method.

Leonhardt, who was at one time manager of Proctor's Twenty-third Street Theatre, and later connected with the Fox Film Corporation in an executive capacity, will supervise the producing end. Perry will look out for the technical details, and Sherrill is to be in charge of the executive department.

Mack Swain, first attracted attention as a film comique, as a member of Charlie Chaplin's Keystone Company, his amusing character of "Ambrose," quickly becoming a favorite with the fans, the world over.

CENSORS LOSE CASE

PHILADELPHIA, March 21.—Some spirited discussion came about in the Common Pleas Court here today in the appeal of the Goldwyn Film Company from the decision of the state board of censors, which had prohibited the picture "The Brand," on the ground that it was immoral. The picture was shown in court and the judges were inclined to disagree about it. Judge Wesel said significantly that he saw nothing elevating about it, while Judge Rogers said that it was nothing more than a story of the Northwest as it had been some years ago.

The Goldwyn Company agreed to omit several titles to which the censors objected, but when Thaddeus R. Hellerman, inspector of the board, declared that his objection was that the titles would have a corrupting effect on the populace, Judge Rogers forcibly interrupted him and stated that the testimony was worthless, the court having already seen the production, and that what Hellerman said was not true.

"The Goldwyn Company spent $50,000 in producing the picture," said George W. Smiley, local manager of the Goldwyn, and if it is prevented from exhibiting the picture in Pennsylvania, it will lose $20,000."

The attorneys were told to offer their briefs next week.

RIVOLI HAS HART DRAMA

William S. Hart is starred in "The Poppy Girl's Husband," the feature picture at the Rivoli this week. C. Gardner Sullivan adapted the scenario from the story in the Red Book by Jack Boyle. In the picture, Hart steps out of his usual character of the western bad man or cowboy. Juanita Hansen has the part of the Poppy Girl in the film, which was directed by Hart himself, together with Lambert Hillyer.

FILM FLASHES

Frank Leigh is included in the cast of "The Open Road," featuring Monroe Salisbury.

"A Man of Honor," the late Harold Lockwood's last picture, is slated for release in April by the Metro.

Harry Aitken, a member of the Metro Auto Corps, and Gladys Ballard, a non-professional, were married last week in Philadelphia.

David Butler is included in the cast which supports Mary MacLaren in 'Prairie Gold." Sinclair Lewis wrote the story of the picture.

Harry L. Fraser is to write and direct industrial pictures for the Universal. He joined the ranks of the latter company last week.

Enid Bennett is starred in "The Call of Men," of which the working title was "The Nemesis." John Lynch furnished the story and Fred Niblo directed it.

Allice Elliot will appear opposite Monroe Salisbury in "The Open Road." Bernard McConville wrote the story and Rupert Julian is directing the production.

R. Cecil Smith has just recovered from an attack of pneumonia that laid him up for some time. He is continuity writer at Thomas H. Ince's Culver City studio.

May Allison's next picture is to be "His Father's Wife," by Luther A. Reed. Charles Swickard is to direct the picture. Walter I. Percival has the leading masculine role.

William Desmond is starred in "White Washed Walls." It will be released by Exhibitors' Mutual. The story was adapted from James and Ethel Dorrance's novel of that name.

Emmy Wehlen recently started work on her first picture to be made for the Metro. The title of the production is "The Amateur Adventuress." Thomas Edgelow wrote the story and Luther A. Reed the scenario.

Tom Moore has signed to appear in pictures for the Goldwyn for a long period. His next picture will be entitled "One of the Finest," the story of a mounted traffic policeman, written by J. Clarkson Miller.

Garreth Hughes, Violet Palmer and Paul Everton are the featured performers in "Ginger," to be released by the World in May. Burton George directed the picture. Raymond Hackett is included in the supporting cast.

"The Tiger's Trail," in which Ruth Roland is featured, Pathe's newest serial, is scheduled for release on April 20. Arthur B. Reeve and Charles A. Loque wrote the story of the production. Chilson Willets wrote the scenario.

"Three Green Eyes" is the title adopted for the film hitherto called "A Scrap of Paper." Included in the cast of the picture are Montagu Love, Carlyle Blackwell, June Elvidge, Evelyn Greeley, Johnny Hines, Jack Drumier and Madge Evans.

Naomi Childers has the leading feminine role in "After His Own Heart," in which Hale Hamilton is starred. The story for the picture has been adapted from one by Ben Ames Williams, that was published in the *All Story Weekly* magazine. The Metro Company is producing the picture.

Mae Murray is featured in "What Am I Bid," to be released on April 14 by the Universal. John B. Clymer and Hervey Thew wrote the story and Robert Z. Leonard produced it. It is a six-reel picture. Willard Louis, Ralph Graves, Jack Cook, Joseph Girard and Diana Newlands are included in the cast.

Thomas Meighan has the leading masculine role in Katherine MacDonald's first independent picture. Colin Campbell is directing the production and included in the cast is Forrest Stanley. The scenes are being "Shot" in the old Los Angeles Biograph studio. The title of the film has not as yet been announced.

"Oh You Women," written by John Emerson and Anita Loos, will be released by the Famous Players-Lasky Company on May 1 as a special feature. Ernest Truex and Louise Huff are the featured performers and included in the rest of the cast are Mercita Esmonde, Bernard Randall, Joseph Burke, Betty Wales, Gaston Glass, Josephine Stevens and Ida Fitzhugh.

The Robertson-Cole Company, during the coming years, will distribute through the Exhibitors Mutual pictures made by the Haworth Pictures Corporation, with Sessue Hayakawa, Jesse D. Hampton productions with H. B. Warner and William Desmond, Winsome Stars Corporation featuring Alma Rubens, National with Billie Rhodes, Henry B. Walthal and Carter DeHaven and his wife, Flora Parker, B. B. Features with Bessie Barriscale, and "The Turn in the Road," produced by the Brentwood.

THE CITY OF BRUSSELS

PRESENTS

THE ONLY REAL AND AUTHENTIC HISTORY

OF

"BELGIUM, THE KINGDOM OF GRIEF"

Produced, directed and edited by

THE CITY OF BRUSSELS

as conclusive proof for the Peace Table of what the Kaiser did to Belgium—

HER SUFFERINGS—
HER SORROWS
AND SACRIFICE—

EXHIBITORS' TRADE REVIEW:

"The feeling of the people of America, when Belgium is mentioned, is one of pity; but this picture will show them another side and bring out strongly the honor that is due this kingdom which fought so valiantly against such great odds."

MOTION PICTURE NEWS:

"'Belgium, The Kingdom of Grief,' is a living proof of Caesar's classic statement: 'Among all the Gauls, the bravest are the Belgians.'"

CHICAGO TRIBUNE:

"The members of the committee who saw 'Belgium, The Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium."

MOTION PICTURE WORLD:

"So interesting is this picture we believe it can be exhibited without any fear of tiring an audience."

NOT A WAR PICTURE

No version of this kind has been seen before

IT IS HISTORY!
IT IS PROOF!
IT IS FACTS!

It is the psychological screen version the people want to see. It has been shown at the Auditorium in Chicago, Ill., and the Brooklyn Institute of Arts and Sciences to over 45,000 people at admission prices from $1 to $5.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
Founded 1824
Department of Education

Director: CHARLES D. ATKINS
Office: Academy of Music

November 5, 1918.

Classic Films Distributing Co.,
The Algonquin Hotel,
New York City.

Gentlemen:

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering. In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our members that two additional presentations of the picture will be given.

Yours very truly,
CHARLES D. ATKINS, Director.

BELGIUM

The KINGDOM of GRIEF

For State Rights and Direct Bookings for Theatres

COMMUNICATE WITH

JOHN D. FULTON 129 West 44th Street New York City

VAUDEVILLE BILLS

(Continued from page 27)

American (First Half)—"Four Jacks & a Queen"—Cameron & Gaylord.

Kedzie (First Half)—Jordon Girls—Fiske & Fallon—"Corncob Cutups"—Bensee and Baird—Georgalis Trio. (Last Half)—McCarver & Robinson—Norah Kelly & Co.—Frozini—"Cheyenne Days."

Empress (First Half)—Frank Carmen—Kaufman & Lillian—Ray Snow & Co.—Ed Hays & Co.—Ernest Hiatt—Galletti's Monks. (Last Half)—Fiske & Fallon—Maree & Robbins—"Here and There"—Benny—Jordon Girls.

CHAMPAIGN, ILL.

Orpheum (First Half)—Polley—Hickey & Hart—Colonial Musical Misses—Lew Sully—Lutes Bros. (Last Half)—Julia Edwards—Newell & Most—David Hall & Co.—Shelton Brooks—"Follies of Today."

CEDAR RAPIDS, IA.

Majestic (First Half)—Joe Barton—Ed. & Jack Smith—La Grasciosa—Grant Gardner—Tennessee Ten. (Last Half)—Mlle. D'Aures—Pearson Trio—Connie Craven—Willard Hutchinson & Co.—Mitchell & Mitch—Sig Franz Troupe.

DULUTH, MINN.

New Grand (First Half)—Belmonte Sisters—Silver & Duval—Mattie Choate & Co.—York & Marks—Sebastian Merrill & Co. (Last Half)—Verci & Verci—Ray & Faulkner—Bridal Belles—Taylor & Arnold—Wyoming Trio.

DUBUQUE, IA.

Majestic—Dancing McDonalds—Alma Grant & Co.—Jack Osterman—Rawls & Von Kaufman.

DECATUR, ILL.

Empress (First Half)—Eary & Eary—Frosini—Olive, Briscoe & Rahh—Emma Francis & Arabs. (Last Half)—Polley—Hickey & Hart—"Corn Cob Cutups"—Deane & Debrow—The Briants.

DES MOINES, IA.

Empress (First Half)—Mlle. D'Aures—Keane & Welsh—"Lots and Lots of It"—Archie Nicholson Duo—The Rainbow Revue." (Last Half)—Dancing McDonalds—"Pinched"—Rawls & Von Kaufman—John Geiger—Seven Boynomar Arabs.

DAVENPORT, IA.

Columbia (First Half)—Hama & Hanoaka—Mitchell & Mitch—"Pinched"—Mae Marvin—Sig. Franz Troupe. (Last Half)—Hip Raymond—Alma Grant & Co.—Grant Gardner—"Mile a Minute."

EAST ST. LOUIS, ILL.

Erber's (First Half)—Mons. Herbert—David Hall & Co.—Valayda—Crewell Fanton & Co. (Last Half)—Fredericks & Van—Angel & Fuller—"1919 Winter Garden Revue."

EVANSVILLE, IND.

New Grand (First Half)—The Melvilles—Barlow & Deerie—McCormack & Wallace—John T. Ray & Co.—"Making Movies."

GREEN BAY, WIS.

Orpheum (Last Half)—Dreon Girls—May Kilduff & Allerton—Ray & Emma Dean—Paul, Le Van & Dobbs.

GRANITE CITY, ILL.

Washington (Mar. 30)—Schepp's Circus—Nippon Duo. (First Half)—Mary Hanlon & Partner. (Last Half)—Jess & Dell—Sullivan & Meyers.

CAMP LEWIS, WASH.

Green Park (First Half)—Wells & Sells—Marion Gibney—Zellner & Holloway—Otto Bros.—Alf Golem Troupe. (Last Half)—Welling & Levering—Gibson & Betty—Jam Bone Quartette—Prince Karmi—Musical Sullivans.

MINNEAPOLIS, MINN.

New Palace (First Half)—Zeno, Dunbar & Jordon—Curley & Hall—Stan & Mae Laurel—Mack & Velmar—Fred La Reine & Co. (Last Half)—Hooper & Burkhart—Madge Maitland.

New Grand—Guliana Four—Delmore & Moore—Geo. Lovett & Co.

MADISON, WIS.

Orpheum (First Half)—Paul, Levan & Dobbs—Dreon Girls—Jack Goldie—"The Girl on the Magazine." (Last Half)—Clifford & Marsh—Williams & Taylor—Salon Singers—Roach & McCurdy—Lutes Bros.

MILWAUKEE, WIS.

Palace (First Half)—Clifford & Marsh—May Kilduff & Allerton—Harry Webb—Dunbar's Salon Singers—Ray & Emma Dean. (Last Half)—Eary & Eary—Francis & Nord—Jack Goldie—"Girl on the Magazine."

MOLINE, ILL.

Palace (First Half)—Thomas & McDonald—Willard Hutchinson & Co.—John Geiger—"Mile a Minute." (Last Half)—McRae & Clegg—Mae Marvin—Jack Osterman—La Graciosa.

NORTH YAKIMA, WASH.

Empire (Mar. 31)—Espanosis—Morrison & Carter—Holland & Jeannie—Billy Doss—La Vine Trio. (Apr. 4-5)—Emil Wille & Co.—Holland & Cathren—Allen Lindsay & Co.—Homburg & Lee—Will & Enid Bland.

PORTLAND, ORE.

Hipp. (First Half)—Two Carltons—Two Lillies—Charles Millard & Co.—Al Abbott—Smith's Animals. (Last Half)—Wells & Sells—Marion Gibney—Zellner & Holloway—Otto Bros.—Alf Golem Troupe.

ROCKFORD, ILL.

Palace (First Half)—Francis & Nord—Williams & Taylor—Muriel Window—Roach & McCurdy—"Cheyenne Days." (Last Half)—Sheldon & Dailey—Tennessee Ten—Skating Bear.

SPRINGFIELD, ILL.

Majestic (First Half)—Julia Edwards—Lamberti—Angel & Fuller—Sheldon Brooks—"Follies of Today." (Last Half)—Simms & Warfield—Colonial Musical Misses—Lew Sully—"The Sand Man's Hour."

ST. LOUIS, MO.

Rialto (First Half)—Schepp's Comedy Circus—Newell & Most—"1919 Winter Garden Revue"—Patrick & Otto—Togan & Geneva. (Last Half)—White Bros.—Smith & Kaufman—Valayda—"Manila Bay."

Grand O. H.—Ah Ling Foo—Delea & Orma—Corp. Joe Nathan—Chiyo & Chiyo—Walmsley & Meyers—Harry & Etta Conley—Daisy Dugas & Variety—Tabor & Green—Resista.

SUPERIOR, WIS.

New Palace (First Half)—Verce & Verci—Jimmy Lyons—Bridal Belles—Taylor & Arnold—Wyoming Trio. (Last Half)—Bellmonte Sisters—Silver & Duval—Mattie Choate & Co.—York & Marks—Sebastian Merrill & Co.

ST. PAUL, MINN.

New Palace (First Half)—Tojetti & Bennett—Hooper & Burkhart—"Ragtime Court"—Polly, Os & Chick—Three Mori Brothers. (Last Half)—Zeno, Dunbar & Jordon—Curley & Hall—Stan & Mae Laurel—Mack & Velmar—Fred La Reine & Co.

SIOUX CITY, IA.

Orpheum (First Half)—Will & Linda Newman—Wm. Smythe & Co.—Faber & Taylor—Stella Mayhew—Arthur Deagon—Louis Hart & Co. (Last Half)—Joe Barton—Panama Trio—Howard & Fields—Stella Mayhew—Kajiyama—Three Kitamuras.

SOUTH BEND, IND.

Orpheum (First Half)—Mann & Mallory—Cal Dean & Marie Fey—Roberts, Pearl & Straw—Three Ambler Bros. (Last Half)—Brodean & Silvermoon—Plunkett & Romaine—Kiralfy Kids—Ernest Hiatt—"No Man's Land."

SEATTLE, WASH.

Palace Hipp. (First Half)—Mardo & Hunter—Ray L. Royce—Hamilton Bros.—Prelles Circus—Hall & O'Brien. (Last Half)—Mansfield & Riddle—Juggling D'Armo—Morse & Clark—Dancing Burtons—Portia Sisters.

SACRAMENTO, CAL.

Hipp. (Mar. 30-Apr. 1)—The Morenos—Gilmore & La Moyne—Sax, Wood & Lawson—Ebeneezer. (Apr. 2)—Aerial Bartletts—Herman & Clifton—Gus Erdman—Radium Models.

SPOKANE, WASH.

Hipp. (Mar. 30-Apr. 1)—Covan & Helens—Hello Tokio—B. Kelly Forrest—Gardner's Maniacs—The Heyns. (Apr. 2-5)—Wheelock & Hay—Clay & Robinson—"Cycle of Mirth"—Touresti—Kurty's Troupe.

TERRE HAUTE, IND.

Hippodrome (First Half)—Dancing Kennedys—Styne & Arnold—Raymond Bond & Co.—Wood, Young & Phillips—Anna Eva Fay.

TACOMA, WASH.

Hipp. (Mar. 30-Apr. 2)—Welling & Levering—Gibson & Betty—Jam Bone Quartette—Prince Karmi—Musical Sullivans. (Apr. 3-5)—Mardo & Hunter—Ray L. Royce—Hamilton Bros.—Prelles Circus.

VANCOUVER, CAN.

Columbia (Mar. 31-Apr. 2)—Mansfield & Riddle—Juggling D'Armo—Morse & Clark—Dancing Burtons—Portia Sisters. (Apr. 3-5)—Espanosis—Morrison & Carter—Holland & Jeannie—Billy Doss—La Vine Trio.

WINNIPEG, CAN.

Strand (First Half)—Appler & Appler—Tom Davies & Co.—Tribble & Thomas—Knight's Roosters. (Last Half)—Lamey & Pearson—Clarence Wilbur—Johnson Dean Revue—"Two Weeks' Notice."

WALLA WALLA, WASH.

Liberty (Mar. 30-31)—Emil Wille—Holland & Cathren—Allen Lindsay & Co.—Homburg & Lee—Will & Enid Bland. (Apr. 4-5)—Covan & Helens—Hello Tokio—B. Kelly Forrest—Gardner's Maniacs—The Heyns.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantage's (Four Days)—Four Danubes—Chas. F. Semon—Collinis Dancers—Haush & Levelle—Beth Challis—Bullet Proof Lady.

CALGARY, CAN.

Pantages—Dorothy Roye—Mennetti Sidelli—John G. Sparks & Co.—Denn Linn—Klass & Termini—Hoosier Girls.

DENVER, COLO.

Pantages—Harry Wilson—Kyra & Co.—Laurie Ordway—Adams & Guhl—Jas. Grady & Co.—Girl in the Moon.

EDMONTON, CAN.

Pantages—Guy Weadick's Stampede Riders—Eddie Ross.—Raines & Goodrich—Denishawn Dancers—Gordon & Day.

GREAT FALLS, MONT.

Pantages—Gautier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis—Vine & Temple—Harry Tsuda.

LOS ANGELES, CAL.

Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

OAKLAND, CAL.

Pantages—Pekinese Troupe—Spencer & Wilson—Little Burglar—Weir & Temple—Dancing Tyrells.

OGDEN, UTAH.

Pantages—Odive—Noodles, Fagin & Co.—Pereira Sextette—Hugo Lutgens—Tybell Sisters.

PORTLAND, ORE.

Pantages—Derkin's Dogs—Jim Doherty—Zara Carmen Trio—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

REGINA, CAN.

Pantages (First Half)—Caites Bros & Co.—Race & Edge—Ruth St. Denis—Alice Teddy—"Wrecked Lives"—Joe Reed.

SAN FRANCISCO, CAL.

Pantages—World Wide Revue—Ned Norworth & Co.—Provol—Old Time Darkies—Delton, Mareena & Delton.

SPOKANE, WASH.

Pantages—"Miss 1920"—Who Is He?—McLellan & Carson—Denn Linn—Three Weston Sisters.

SAN DIEGO, WASH.

Pantages—La Petite Eva—Tallyho Girls—Jack Rose—Burke & Burke—Zuhn & Dreis—La Toy's Dogs.

SEATTLE, WASH.

Pantages—3 Nosses—Mel Klee—Mlle. Blanca & Co.—Valentine Vox — Julia Clifford — Tuscano Brothers.

SALT LAKE CITY, UTAH.

Pantages—Le Roy, Talma & Bosco—Gertie Van Dyke & Bro.—Will Stanton & Co.—Santucci—Francis & Wilson.

TACOMA, WASH.

Pantages—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Presco—Phil La Toska.

VANCOUVER, CAN.

Pantages—Million Dollar Dolls—Arthur Barrett—Ilka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

VICTORIA, CAN.

Pantages—Four Bards—Provato—Fireside Reverie—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

WINNIPEG, CAN.

Pantages—Camp Dix Jazz Band—Tom Kelly—Martha Russell & Co.—Rucker & Winifred—Lucy Yalmont & Co.

WESTERN VAUDEVILLE EXCHANGE

BATTLE CREEK, MICH.

Bijou (First Half)—Wanda—Martin & Courtney—Chief Little Elk—Knox Wilson—"Rising Generation." (Last Half)—Marvelous De Onzos—Skelly & Heit—Cal. Dean & Girls—Robert, Pearl & Straw—Four Castors.

BAY CITY, ILL.

Bijou (First Half)—B. I. Cycle—Hudson Sisters—Gilroy, Haynes & Montgomery—Daniels & Walters—Fatima. (Last Half)—Wanda—Naval Base Quartet—Hal Johnson & Co.—Wells & Crest—Hill, Tivolli Girls & Hill.

FLINT, MICH.

Palace (First Half)—Herman & Shirley—Naval Base Quartet—Elsie Williams & Co.—Jim & Blanche Creighton—Little Hip & Napoleon. (Last Half)—Mankin—Smith & Troy—Piano Movers—Jay Raymond—Marriott Troupe.

JACKSON, MISS.

Orpheum (First Half)—Melroy Sisters—Middleton & Spellmeyer—Leigh DeLacy—Barry & Layton—Marriott Troupe. (Last Half)—"Shepherd of the Hills."

LANSING, MICH.

Bijou (First Half)—"Mickey." (Last Half)—Melroy Sisters—Jim & Blanche Creighton—Elsie Williams—Marcel Gautier—"Rising Generation."

SAGINAW, MICH.

Jeffers-Strand (First Half)—Mankin—Wells & Crest—Hal Johnson & Co.—Ben Deeley & Co.—Eva Fay. (Last Half)—B. I. Cycle—Knox Wilson—Gilroy, Haynes & Montgomery—Daniels & Walters—Eva Fay.

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic—Iolenn Sisters—Rizzo & Buff—Valerie & Bergere—Jean Sothern—Albertina Rasch—Walter Brower—Merian's Dogs.

FT. WORTH, TEX.

Majestic—Mystic Hansen—Weber & Rednor—Paul Decker & Co.—Helen Trix & Josephine—Pearl, Regay & Sheehan—Lew Dockstader—Elley & Company.

GALVESTON, TEX.

G. O. H. (Mar. 30-31)—Alfred Farrell & Co.—John & Winnie Hennings—Kharum—"Somewhere in France"—Bronson & Baldwin—"Oh That Melody.

HOUSTON, TEX.

Majestic—Juggling Nelson—Fox & Ingraham—Laurel Lee—Deleon & Davies—"On the High Seas"—Al Herman—Page, Hack & Mack.

KANSAS CITY, MO.

Globe (First Half)—Wiley & Blackburn—Nettie De Coursey—Dan Russell & Co.—Fisher & Gilmore—Van & Belle. (Last Half)—Wright & Wilson—Wilson & Van—Potter & Hartwell—Green & Pugh.

LITTLE ROCK, ARK.

Majestic (First Half)—Florenz Duo—Ryan & Ryan—Frisco—Mimic World. (Last Half)—Bogsanny Troupe—Dave Ferguson—Officer, Vokes & Don—Gallagher & Rolley.

OKLAHOMA CITY, OKLA.

Lyric (First Half)—Sigsbee's Dogs—Rome & Wager—Howard Martell & Co.—Five American Girls—Kimiwa Trio.

WANTED

Musical and dramatic people in all lines. Must send late photographs which will be returned. Soubrets and chorus girls, write or wire.

Tri-State Theatrical Agency
Ft. Worth, Texas

"YOU WILL FIND NO PLACE LIKE HOME" Words and Music by W. J. W.-WALCOTT

Madam Pearl Wilson (Mezzo-Soprano) received encore after encore after singing this beautiful Ballad at Jersey City to our soldier heroes just returned from France.

"I MUST SAY GOOD-BYE TO BROADWAY" Words and Music by W. J. W.-WALCOTT

Played in the Navy by the celebrated U. S. S. "Mississippi" Band, under leadership of Stanley C. Wallace. Orchestrations, 25c. (10 parts and Piano); Piano Copies (Words and Music) 15c; Professional Copies, 2c stamp.

W. J. W.-WALCOTT, Music Publisher, 1547 Broadway, New York

FREE Latest Issue of **HOW TO MAKE-UP**

STEIN'S MAKE-UP

FOR THE STAGE FOR THE BOUDOIR

Write or Call

M. Stein Cosmetic Co.
120 West 31st Street, New York

MADISON'S BUDGET No. 17

PRICE ONE DOLLAR

Contains a masterly assortment of up-to-date monologues, parodies, acts for two and more performers, minstrel first-parts, 200 single gags; also a comedy in one act for 9 characters, etc. Back issues all sold. Send orders to **JAMES MADISON, 1052 Third Avenue, New York.**

For acts to order call at my downtown office, 1493 Broadway.

LEARN MIND READING

Act in two hours. New, original method. Success guaranteed. Instructions $1.00. Mme. RUTH THOMPSON, Greenfield, O.

WANTED

MUSICAL COMEDY TAB'S and MUSICAL COMEDY PEOPLE in all lines. Tell us everything. **AFFILIATED BOOKING SYSTEM, 618 E. Locust St., Des Moines, Iowa.**

HERALDS

5,000	9x12 heralds, 4 pp., each page 6x9	$12.65
10,000	9x12 heralds, 4 pp., each page 6x9	20.90
5,000	10½x14 heralds, 4 pp., each page 7x10½	13.75
10,000	10½x14 heralds, 4 pp., each page 7x10½	22.00
5,000	12x18 heralds, 4 pp., each page 9x12	16.50
10,000	12x18 heralds, 4 pp., each page 9x12	27.50
5,000	14x21 heralds, 4 pp., each page 10½x14	19.25
10,000	14x21 heralds, 4 pp., each page 10½x14	33.00
5,000	6x24 heralds, two sides	13.20
10,000	6x24 heralds, two sides	21.45
5,000	7x21 heralds, two sides	13.75
10,000	7x21 heralds, two sides	22.00
5,000	9x24 heralds, two sides	16.50
10,000	9x24 heralds, two sides	27.50
5,000	10½x28 heralds, two sides	19.25
10,000	10½x28 heralds, two sides	33.00

Union label on all printing. Terms: Cash with order. Prices subject to change without notice.

GAZETTE SHOW PRINTING COMPANY
Member U. T. of A. Mattoon, Ill., U. S. A.

ZAUDERS MAKE-UP

LET US PROVE IT IS BEST.
113 W. 48th St., N. Y.

VIOLINIST Has had concert and vaudeville experience. Wishes to connect with vaudeville team, or musical act. Address **"VIOLINIST," care of Clipper.**

LIBERTY BONDS

Instalment Books, War Savings and Thrift Stamps BOUGHT FOR CASH

KOFFLER

366 BROADWAY, NEW YORK
Room 415 Phone Franklin 659

ELLIS ANTKES

Public Stenographer

PRESS MATTER WRITTEN

Columbia Theatre Building
Broadway and 47th St. New York

WANTED — PARTNER

A Famous Jazz Dancer who will appear in vaudeville, requires a young lady partner who dances and sings. "W. G.," 10th Floor, New Amsterdam Theatre Building, New York.

ACTS PLAYS, SKETCHES WRITTEN
Terms for a Stamp
E. L. GAMBLE, Playwright
East Liverpool, Ohio

FOR SALE

Two black Prince Albert suits; 1 Dinner coat, size 40; 1 Inverness dress overcoat, size 42, heavy black broadcloth, quilted satin lining, perfect condition. Address "WARDROBE," care CLIPPER.

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,

NEW YORK CLIPPER, 1604 Broadway, New York

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME .....

ADDRESS .....

PLAYS

FOR STOCK REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

STRAND STUDIO

Theatrical Photographer

Strand Building Room 222 — 47th St. and B'way New York

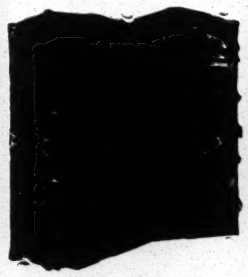
SPECIAL ANNOUNCEMENT

LEO GREENHUT, formerly of the Unity Studios—is now part owner and manager of the Strand Studio. Can be seen there at any time.

ALAMAC THEATRICAL HOTEL

Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

Central Fibre Wardrobe



45 x 21 x 15
$45.00
45 x 21 x 23½
$50.00
Equal to the average $75.00 trunk and guaranteed.

CENTRAL TRUNK FACTORY
SIMONS & CO.
700 Arch St.
Phila.

CASH

FOR OLD FALSE TEETH, DISCARDED JEWELRY, ETC.

Mail us useless false teeth, (with or without gold fillings), discarded or broken jewelry, watches, magneto points—anything containing gold, silver or platinum—and we will send you the full cash value by return mail (and hold your goods 10 days pending your acceptance of our remittance.) *Dun and Bradstreet References.*
OHIO SMELTING & REFINING COMPANY

DR. FREDERICK SOBEL

DENTIST

Office Hours: 9 A. M.-7 P. M. Sundays: 10 A. M.-3 P. M. Evenings by Appointment. Special rates to the profession. 1889 Seventh Ave., Bet. 113-114th Sts., New York. Telephone, Cathedral 8220. Member of the Burlesque Club.

Vaudeville Acts, Musical Shows, Burlesques, Etc.

TAKE NOTICE!

I am ready to write original numbers, words and music. Also perfect arranging. Prompt delivery. HUGH W. SCHUBERT, Crescent Theatre or 489 State St., B'klyn.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY the BEST and PRICES the LOWEST.

Gold and Silver Brocades, Theatrical Jewelry, Spangles, Etc. Gold and Silver Trimmings. Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegman and Weil)
18-20 E. 27th St. New York

THE GAZETTE SHOW PRINTING CO.

Theatrical type work of every description, including Heralds, Tonighters, Tack and Window Cards, Card Heralds, Cloth Banners, Half Sheets, One Sheets, Three Sheets type, etc. Write for samples and prices on your requirements.

We Do Commercial Printing Too

GAZETTE SHOW PRINTING COMPANY
Mattoon, Illinois, U. S. A.

PLAYS

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 2665 Decatur Ave., New York City. Stamp for catalog.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL GLASSES.

A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

MUSIC COMPOSED, ARRANGED.

Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

SCENERY

SCHELL'S SCENIC STUDIO
581-583-585 South High St., Columbus, O.
De Flesh Scenic Studio, 447 Halsey St., Brooklyn. Phone Bedford 8594J.

SCENERY FOR HIRE AND SALE.

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, New York.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.

A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

VENTRILOQUIST FIGURES.

Ben Hobson, 271 West 150th St., New York City.

VIOLINS AND SUPPLIES.

August Gemunder & Sons, 141 W. 42nd St., N. Y.

TAYLOR TRUNKS

Send for Catalog
C. A. Taylor Trunk Works
28 E. RANDOLPH ST. 235 & MADISON ST.
CHICAGO
210 W 44 STREET NEW YORK N.Y.

PATENTS

Hand Books on Patents, Trade Marks, etc., sent free. Our 70 years of experience, efficient service, and fair dealing assure fullest value and protection to the inventor. Patents procured through us receive free notice in Scientific American.

MUNN & CO., 619 Woolworth Bldg., N. Y.
Washington Office, 625 F St., Washington, D. C.

J. MILLER SHOES

THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD.

WE FIT ENTIRE COMPANIES OF ANY SIZE ALSO INDIVIDUAL ORDERS

WE FILL EVERY STAGE REQUIREMENT

NEW YORK 1554 BROADWAY AT 46TH ST.
CHICAGO STATE & MONROE STS.

Wardrobe Prop Trunks, $5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.
Parlor Floor, 28 W. 31st St., New York City

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents:—Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only $1.00 Postpaid. Money back if you say so. Union Music Company, 315 East Fifth St., Cincinnati, Ohio.

Read The Clipper Letter List

BAL'S DREADNAUGHT

A GOOD TRUNK AT A VERY LOW PRICE.

BAL'S XX

OUR STANDARD TRUNK FULLY GUARANTEED.

BAL'S STAR

OUR TRUNK DE LUXE

TRUNKS

WILLIAM BAL COMPANY
145 West 45th St.,
or
4 West 22nd St.
NEW YORK CITY

High Class
SECOND HAND GOWNS
L. GOODMAN
2315 S. State St., Chicago, Ill.

FREE SCHOOL OF ACTING. To those stopping at the Sherman House, SHERMAN LAKE, N. Y., for those that wish I will prepare for the stage FREE and guarantee actual experience and try to get you an engagement, that is, if your talent permits it. Maybe you can sing; maybe you can speak lines; maybe you can dance. Let's see. I would like to hear from amateurs and professionals. I will finish you for stage FREE, commencing June 1st. Address DAN SHERMAN, Davenport Center, N. Y.

SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

LARGEST THEATRICAL TRANSFER IN N. Y.

Telephones { 2963 / 2964 } Chelsea

Pierce-Arrow Trucks
JOSEPH F. REILLY
Office, 437 to 443 W. 31st Street
NEW YORK
S. HEFFERNAN, Genl. Mgr.

WILLIAM F. (Billy) HARMS
HOBOKEN, N. J.
THEATRICAL ENTERPRISES
(Member of T. B. C.)

WILLIAM RUSSELL MEYERS
Vaudeville Author
202 Palace Theatre Building, New York.
References: Eddie Leonard, Geo. Felix, Knute Erickson, Gordon Eldred, and others.

For Novelties

Jack's
SHOE SHOP
NO MAIL ORDERS Estab. 1880
154 W. 45th St., N. Y. East of B'way Opp. Lyceum

A. FURMAN

Theatrical Costumer for the Best
Nothing too big nor too small. Vaudeville—Revues—Burlesque. Everyone furnished. Salesroom—1600 Broadway, Rector Building, Room 408, New York

WIGS

Human Hair, brand new, Irish, Dutch, Jew, 85c. each. Soubrette or Man's Dress Wig, $1.25, $1.75. Negro Wigs, 40c., 75c., $1. Tights, $1. Paper Hats, Masks, doz. 35c., gross $3.50. Catalogue Free.

G. KLIPPERT, MFR., 46 Cooper Sq., New York